musical
COURIER

What About Reviving Bayreuth?

André Gide's Opinions on Music

Novelties in London and New York

DECEMBER 15, 1949
25 cents

Clarence Cameron White. Composer of the Haitian Opera, Ouanga

IN SWISS PREMIERE . . . Victor Reinshagen (r.), conductor, Dorothy Dow, American soprano, and Hans Zimmerman, stage director, rehearse for introduction to Switzerland of Arnold Schoenberg's monodrama Erwartung, presented by Stadtheater of Zurich in celebration of the composer's 75th birthday. The work, which dates from Schoenberg's youth, has only one character, taken by Miss Dow who is now in her second year with the Zurich Opera. (Story, page 10.) *(Photo—Serda.)*

STRAVINSKY ELUCIDATES . . . Conductor Harold Byrns (left) and the composer discuss the interpretation of the latter's Mass for mixed chorus and wind instruments, which had its west coast premiere under Byrns' baton on Nov. 27, in Wilshire Ebell Theatre. The U.C.L.A. A Cappella Choir, trained by Roger Wagner, joined the Los Angeles Chamber Symphony in presenting the work. The program included the world premiere of Eric Zeisl's Songs for the Daughter of Jephtha. *(Photo—Lew Nichols.)*

"Snap Shots"— AS NEW YEAR LOOMS ON THE MUSIC HORIZON

RICARDO ODNOPOSOFF WOOS THE MUSE (and a pair of rapturous stone mermaids) during his recent visit to Caracas, Venezuela.

IN TIMES HALL SERIES . . . The Mannes Trio (Leopold Mannes, pianist; Vittorio Brero, violinist; Luigi Silva, cellist), on Dec. 6 gave the first of three Tuesday evening concerts there. *(Photo—Abresch.)*

GREETINGS . . . Dr. Wilson Compton, president of Washington State College, now serving as a delegate to the United Nations, congratulates Everett Fritzberg, pianist, after the latter's recent Carnegie Hall recital. Looking on is Dean Herbert T. Norris, of the Washington State College music department, now on a year's leave to study at Columbia University.

FLUTE FASHIONS HAVE CHANGED . . . Reginald Stewart, conductor of the Baltimore Symphony and director of the Peabody Conservatory of Music, plays a Guatemalan stone flute which he obtained last summer while he was conducting concerts in the Central American country.

ALL IN THE FAMILY . . . Two of the recent additions by marriage to the Trapp Family receive instruction which may one day qualify them to augment the group. At left, Martina Trapp, soprano, gives her husband, Jean Dupire, pointers on playing the recorder. Right, Werner Trapp, baritone, introduces his wife Erica to the viola da gamba.

SAMSON AND HIS TWO DALILAS . . . Left, Blanche Thebom, who sang the temptress of Gaza at the second Metropolitan performance; and, right, Risë Stevens, who appeared in the first performance of the Saint-Saens revival; at center, Ramon Vinay as the strong man. (Story, page 8.) *(Vinay Photo—Louis Melançon.)*

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 West 57th Street, New York 19, N. Y.
Telephone Circle 7-4500 Cable Address: Musicurier

GRACE NYLEN, President-General Manager
MRS. ALVIN L. SCHMOEGER, Vice President-Treasurer

MANAGING EDITOR, R. M. KERR

ASSOCIATE EDITORS
MARY CRAIG, RENE DEVRIES, ROSALYN KROKOVER, MARY STOLTZFUS
WILLIAM A. TAYLOR, RADIO; HENRY W. LEVINGER, FOREIGN

CONTRIBUTING EDITORS
HAROLD C. SCHONBERG, LEON CARSON, BERNICE FROST, HENRY HARRIS
SCOTT J. SAUNDERS, PRODUCTION; DOROTHY BERSIN, PUBLICITY

CHICAGO HEADQUARTERS:
René Devries and Dosha Dowdy,
220 S. Michigan Ave., Chicago 4, Ill. Phone, Harrison 7-6110
Harrison 7-5804

PACIFIC COAST:
LOS ANGELES-HOLLYWOOD AREA: C. Sharpless Hickman,
701 Ocean Ave., Santa Monica, Calif. Santa Monica 44511
SAN FRANCISCO BAY AREA: Mrs. Francis H. Redewill,
1675 Euclid Avenue, Berkeley 9, Calif. Phone. TH. 3-10760

NEW ENGLAND:
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.
Phone, CO. 6-6905

CANADA:
Joseph A. Whitmore, 35-10 Adelaide St., E., Toronto 1, Ont.

LATIN AMERICA:
RIO DE JANEIRO: Mme. Ceicso De Barros Barreto,
Avenida Atlantica 1054, Copacabana;
Oscar Arany, Business Representative, Caixa Postal 5426
BUENOS AIRES: Jorge M. White, Paraguay 1207
MEXICO CITY: Verna Carleton Millan, Avenida Vera Cruz 69
HAVANA: Huberto de Blanck, Avenida Bolivar, 213

LONDON, ENGLAND: Arthur Notcutt, British Representative,
32 Maresfield Gardens, Hampstead, London N. W. 3.
AUSTRALIA: Dr. Alphons Silbermann,
87 Ocean St., Woolahra, Sydney, N.S.W.
AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1.
BELGIUM. Francis De Bourguignon, 103 Rue General Leman, Brussels.
FRANCE: Suzanne Demarquez, rue de Madrid 25, Paris VIII.
GERMANY: Erwin Kroll, Laubacherstrasse 14, Berlin-Friedenau.
HUNGARY: Frederic Sandor, Kresz Géza-utca 17, Budapest V.
ITALY: Mrs. Mary Tibaldi Chiesa, Piazza Volontari, 4, Milan.
NETHERLANDS: Frits R. Noske, van Imhoffstraat 7, The Hague.
ISRAEL: Dr. Peter Gradenwitz, POB 6011, Tel-Aviv.
RUSSIA: Daniel Zhitomirsky, c/o Voks, Moscow.
SWITZERLAND: Georges Bernand, 11 Rue Emile Jung, Geneva.
JAPAN: Viscount Taktoshi Kyogoku,
9 Onden 1 Chome, Shibuyaku, Tokyo.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

NEW YORK DECEMBER 15, 1949 No. 3201

IN THIS ISSUE

As a New Year Impends: A Pictorial Roundup 2
California: Mecca for Composers 3
Facing the Music: What Price Musicology? By Harold C. Schonberg 4
Dali Décors for Salome Startle London By Arthur Notcutt 5
Venice Festival Presents Novelties Old and New 5, 9
Whither Bayreuth?—Two Points of View 6, 7
Some Musical Opinions of André Gide By Francesco Santoliquido 7
Metropolitan Restores Manon Lescaut, Samson, and Boccanegra 8
Spalding Sees American Music Matured 9
Silhouettes: "Waits" Are Holiday Fixtures By Mary Craig 10
Choir Corner: The Crib as a Christmas Symbol By Leon Carson 11
The Dance: New Offerings on N. Y. Stages By Rosalyn Krokover 12
Radio: Freud Invades Tin Pan Alley By William A. Taylor 13
Chicago: Kubelik Conducts; Recitals Increase By René Devries and Dosha Dowdy 14, 15
Sigma Alpha Iota Board Plans New York Meeting 15
Manhattan Concerts: Midseason Foodtide 16, 17, 18, 19
Pickup Chatter: Reviews of New Recordings 22
Recent Publications . . . . 23; Musical Jottings 24
Events in the Schools and Studios 25
Boston Concerts Thronged: Novelties Provided 26

California: Mecca of Composers

Los Angeles

As far as Southern California is concerned, Great Britain musically repaid its ECA debt by sending Benjamin Britten to Los Angeles. Conducting the Philharmonic Orchestra, he gave a program highlighted by his exquisite Serenade for tenor, horn and strings, with Peter Pears as tenor soloist and Sinclair Lott as hornist; and his delightful Young Person's Guide to the Orchestra, with Pears as narrator. Also heard at this concert were a suite of songs which he had orchestrated from Purcell's Orpheus Britannicus, four Sea Interludes from Peter Grimes, and Purcell's Overture to An Ode for St. Cecilia's Day.

As part of the University of Southern California's third annual festival of contemporary arts, Britten and Pears participated in a program with the University's choral groups and student orchestra, giving a recital of English songs and Schubert lieder on the first half and Britten's Saint Nicholas Cantata on the second.

The cantata, beautifully sung by choirs trained by Dr. Charles Hirt, and played by students trained by Ingolf Dahl, is most effective while being capable of performance by semi-professional groups. It was written by the composer for the centenary of the public school attended by his colleague, Pears, who in his singing of Purcell songs re-set by Britten and in his Schubert lieder won an ovation.

Stravinsky Mass Heard

The week which brought these two performances also brought the western premiere of two contrasting choral works, Stravinsky's Mass for mixed chorus and ten wind instruments, and Eric Zeisl's Songs for the Daughter of Jephtha—four wordless songs for women's chorus with string, trumpet, harp and tympani accompaniment which was then receiving its world premiere. Both were performed on the second concert of the Los Angeles Chamber Symphony, conducted by Harold Byrns. The University of California at Los Angeles shared honors in this concert by contributing the A Capella Choir, trained by Roger Wagner, and the Women's Glee Club, trained by Arthur Leslie Jacobs, which were heard in the Stravinsky and Zeisl works respectively. The former is, to us, distinctly an experiment (albeit sincere) in the utilization of the liturgical forms of the 15th century. The cunning with which the composer uses the brass and woodwind accompaniment (particularly in the use of high, pianissimo notes in the trombones) is its outstanding characteristic, despite the fine writing for voices, in which the magnificently-trained choir was superb. The Zeisl Songs are in some ways a type of vocal "mood music" comparable to the string writing of background music for many films, but are exceptionally effective nevertheless.

Byrns rounded out the program with beautifully-polished performances of J. C. Bach's Sinfonia for Double Orchestra (op. 18, No. 1) and the first of Rameau's suites from his opera, Les Paladins—both heard locally for the first time. He is an extremely able musician and leader whose ensemble is truly first-rate, and the Chamber Symphony in Los Angeles' musical life fills a gap between chamber music ensembles and the Philharmonic Orchestra.

"Meet the Composers" Programs

A Castelnuovo-Tedesco concert offered the Clarinet Sonata, played by Franklyn Stokes and the composer, songs to Shakespeare and Elizabeth Barrett Browning texts, warmly sung by contralto Eula Beal, the Second String Quartet, done by the American Art Quartet, and the composer's performance of his Candide Suite for piano. All of his music has a lyric line and quality of prettiness which is sometimes shrugged-off in this atonal-tinged age, but never descends to being merely a melodic palliative. As such, it was more rewarding to the listener than the angularity of Ernst Krenek's music on the succeeding "Meet the Composers" concert. Where one composer seemed preoccupied with a renaissance appreciation of beauty in its most eloquently lyric aspects, Krenek complexly experiments with rhythm, strange tonal combinations, and attempts to exploit instrumental resources by unusual means.

Krenek's Fourth Piano Sonata, played here several times in the year since its composition, still stands above the other new works he offered here. The Sonata for Viola and Piano, played by Sven Reher and Krenek, was dry, frayed, unkind to the instrument's usual baritone lyricism. The Solo Cello Suite (op. 84) was finely performed by Jascha Schwarzmann, but it too was overly-given to experimentation. And the Eight Piano Pieces which Krenek offered were, confessedly, exercises. Yet, to offer a hasty judgment on all this music (which save for the Fourth Piano Sonata was new to Los Angeles) would be unjust—as the performance of the String Trio by Cyril Towbin, Zoltan Kurthy and Krenek proved it had gained in stature on second hearing.

C. SHARPLESS HICKMAN.

THE MUSICAL COURIER AND ITS STAFF WISH FOR ALL READERS AND FRIENDS A HAPPY HOLIDAY SEASON AND A PROSPEROUS NEW YEAR

ON THE COVER

Clarence Cameron White has come to the fore as a composer of opera, orchestral and chamber music, of songs and Spirituals. He was born in Clarkesville, Tenn., in 1880; studied at Oberlin College, then continued violin studies privately in Boston. In 1903 he taught at the Washington Conservatory of Music, and spent three years touring England with Samuel Coleridge-Taylor, during which he studied violin with Zacharewitsch. From 1910 to 1922 he taught in Boston, then turned to composition. From 1924 Dr. White headed the music department of Virginia State College, and in 1934 was director of music at Hampton Institute. From 1937 to 1942 he organized community music throughout this country for the National Recreation Association. In 1928 he was granted the award of the Harmon Foundation for musical achievement, and spent a year studying the folk music in Haiti as preparation for the composition of his opera Ouanga.

In 1930, on a fellowship of the Julius Rosenwald Foundation for foreign study, he spent two years in Paris at work on the scoring of his opera, with advanced work in composition under Raoul Laparra. The David Bispham Medal was awarded to him by the American Opera Society in 1932 for Ouanga, which was premiered by the Burleigh Opera Society of South Bend, Ind., last winter. The honorary degree of Mus. D. was conferred upon him by Wilberforce University in 1933, and that of Master of Arts by Atlanta University in 1929. Among Dr. White's many works are Bandanna Sketches; Kutamba Rhapsodie; Suite on Negro Folk Themes; Violin Concerto in G minor; the ballet, A Night in Sans-Souci; From the Cotton Fields; Cabin Memories; and shorter pieces for orchestra, violin and piano, band, organ and voice. He is a member of ASCAP. (Photo by Shandoff.)

Vol. CXL, No. 9
Whole No. 3201

MUSICAL COURIER. Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.50—Europe $4.50.

Seventieth Year
December 15, 1949

FACING THE MUSIC

By Harold C. Schonberg

Sporadically there comes up a movement to abolish musicologists. But who will take their place? These specialists, like English professors, internal revenue men, army captains and congressmen, all have a place in the scheme of things; and the place of the pure musicologist has been established for some time. Not everybody wants to know about the polyphonic motets of Lassus that so intrigued Sherlock Holmes, or the contribution of the Encyclopedists to French musical theory, but some do. Those who do should be able to indulge themselves to their hearts' content. Any little bit of information not previously known, or any previously-known information newly codified is a contribution to human thought, whether or not it is of immediate importance.

It may be that the musicologist overestimates his contribution. That's understandable. A man who has been working all his life in a specialized field of research is apt to find it impinging on his mind to the exclusion of everything else. He gets so interested in it that he thinks everybody is, or should be, equally interested. This foible of the scholarly mind is not confined to musicology. Every scholar has it, to a certain extent. Professor Carlton Brown, of blessed memory, when lecturing on *Beowulf* at New York University, would place his glasses at the end of his nose, look over them—just like a dear old prof in the movies—and would speak for hours on his emendation of line 1214, after the caesura: *Heal swege onfeng* to *healsbege onfeng*. That, to him, was something very important. We used to snicker a little at the old man's earnestness, I am afraid. Now I can see the reason for his enthusiasm, and sympathize with it. *Healsbege onfeng* was the careful, considered opinion of the result of a lifetime of work. It might not have been a shattering revelation, but in its own little way it was a legitimate contribution to knowledge.

PROF. BROWN was a remarkably good scholar, and he also had scholarly proportion. Lecturing to graduate students in Anglo Saxon or Middle-English linguistics, he would demand from them much in the way of thought and preparation, but he would never think of inflicting *healsbege onfeng* on an undergraduate class, where he would step down his high voltage of learning. Prof. Brown was unusual, too, not only in that he loved the subject he was teaching, but also had the quality to make others love it. A lot of professors and Ph.D. aspirants lack this quality of love. They become obsessed with the tools of scholarship rather than the ends of scholarship itself.

In one of the writer's Chaucer classes there were several superior young men with steel-drill minds who had reputations as brilliant scholars. Each knew all there was to know about the groups, end-links, head-links, the textual variants and the various manuscripts of the *Canterbury Tales*. Each was a shark on rhyme schemes, derivations and grammar. And each, to a man, had absolutely no idea of the beauty of the verse, the delicacy of Chaucer's wit, the sheer musical joy of his flexible writing. In short, to the thing that really mattered they were blind. But they were really brilliant scholars, and I am sure that they went on to do wonderful work in Middle-English dialects or Arthurian romances.

The same thing often happens in musicology, though perhaps in not so great a proportion, for there are fewer musicologists and much more ground than they can cover. Each can stake his own claim; the field is much more fertile now than it will be as the years go by, with more and more active young musical scholars rushing to the plow. More power to them! They have important work to do, important discoveries to make, important papers (that will be read only by the other scholars) to write.

Scholarship in music, as anything else, is for a limited few. It has its own language, its own jargon, its own literary style. It sprouts from a tangle of footnotes and has a heliotropic movement toward a candle rather than the sun. It is necessarily snobbish. It concerns itself with minutiae, in most cases. Only a tiny number of scholars have the ability to synthesize, in a valid, acceptable manner, the results of their research into a medium that can be assimilated by Everyman. Not that Everyman gives a hoot in vellum, one way or the other.

MOST musicological work is concerned with fact rather than art. It often happens, though, that the researcher deludes himself into believing that a play by Marston or a motet by Willaert is a resounding esthetic contribution. This writer, who was once engaged in what he (alone) considered a spectacular research into the poetry and music of the Elizabethan song books, can speak from first-hand experience. It took some time before the molehills and the mountains got back into focus. All depends upon where the eye is. A good scholar, of course, does not lose proportion, nor does he let his personal enthusiasms govern his better judgment. It is easy to visualize, a thousand years from now, industrious and devoted scholars pasting our comic strips into museums and analyzing the meaning of an Andrews Sisters reconstruction. It will all be very interesting to them, but that will make neither the Andrews Sisters nor the comic strips anything but what they are.

Until recently, musicology was about the poorest relation in the scholarly world, which might explain why, as a defence mechanism, some musicologists made much more noise than their numbers would warrant. They wanted as much respect and attention for their researches into the Mannheim school as their co-workers in literature got for *their* studies in Spenserian allegory. As college teachers, the musicologists were as well equipped as any comparable group of scholars—when it came to graduate seminars and elective courses. In prescribed courses, though, they were apt to lean too heavily on the *healsbege onfeng* side of things, especially in their choice of textbooks. General college courses in music appreciation which stress the medieval period, or the pre-Bach period, do more harm than good, for they tend to present music not as a strong, part emotional, part intellectual force, but as a collection of dates, trends and terms to be memorized.

What musicology needs now, more than any other thing, is men who can write. There are plenty of qualified researchers, but few who can put words together in an entertaining fashion, as Saintsbury, Meynell or similar scholars used to do for English *belles-lettres*. Saintsbury was a man with painful respect for textual exactitude, but he also had a great regard for the manner in which he expressed himself. He did not pontificate, and he did not take himself too seriously, well knowing that the world was not waiting breathlessly for his remarks on Donne or Jonson. A man of taste, scholarship and breadth, he wrote like one. Admittedly such a combination of scholarship and literary skill is rare, but American musicology should have developed more such examples than it has done. England had a few. Harvey Grace, the late editor of the *Musical Times*, was the most charming of writers, and his essays were delightful pieces in the Lamb tradition. Ernest Newman, too, when not beating his big bass drum, can turn out a witty, literate piece of prose. Shaw's musical writings contained knowledge and style as nobody else's—but he was a critic, not a musicologist.

• • •

THE strangest things—to change the topic—stand out in one's memory after two months of a fairly busy music season. Take the City Center production of *Rosenkavalier*, performed so prettily by Bible, Haskins, Alvary and the others. The prevailing, unforgettable impression, in this corner, is the image of a super who came on as part of Octavian's retinue in the second act.

If you haven't seen the production, the second act has been staged in a room on two levels. Sophie and her family are waiting in great excitement, downstairs, for the arrival of the rose-bearer. He finally enters, resplendent in white and silver, accompanied by a retinue of almost equally well-dressed servants. He descends the stairs. They follow, lining the walls of the room and, as the rose is presented, they whip their cocked hats at right angles to the body, arms fully extended, parallel to the floor. All during the ensuing business—it must be a full ten minutes, at least—they are required to hold that position.

It's not an easy one to hold, and, while Octavian and Sophie were going about their business at the opening performance, one of the supers at the left side of the stage began to have his troubles. First his arm began to tremble, then an expression of acute discomfort came over his face; perspiration appeared on his forehead. He shifted his eyes wildly around; all the other retainers were standing like ramrods. He hitched his shoulder up a little higher, but his arm began a fatal descent. He bit his lips; he tried to control his muscles, now quivering like a vibrating machine in a reducing salon. Little by little the battle was being lost. Disgrace was waiting; an entire scene was about to be spoiled.

Those in the audience who happened to notice him leaned anxiously forward, muscles quivering with his, sweating it out. No *Rosenkavalier* for them, for there was greater drama on the sidelines. His face was beginning to look like the Greek mask of tragedy, but he was a trouper: he managed to keep his arm up. And, just as it seemed that either he would give in or the observers would scream, he got his cue to stand at ease, stiffen and march out. Such an expression you never saw before on human features, when the young man exhaled and let his arm drop. As an aid to the enjoyment of *Rosenkavalier*, he was no great help, but as an example of will-power and sheer determination, it was one of those superlative feats an opera-goer comes across perhaps once in a lifetime.

Somebody should form an ASPCS—Association for the Prevention of Cruelty to Supers—to guard against similar happenings in the future. For what is a super in a non-singing role if not a dumb (in the vocal sense) animal (in the anthropological)?

Dali's Salome Décors Startle Covent Garden Throng

By ARTHUR NOTCUTT

London

THE most discussed event in London musical circles at the moment is the new production of Strauss's Salome at Covent Garden. The *décor* is described as "scenery, costumes and special effects" by Salvador Dali.

It has provoked widely differing criticism by those who favor the Surrealist school of art and those to whom it is anathema. The older generation of opera-goers condemned the production as wildly fantastic, averred that it distracted the eye and ear from the music itself, and to some degree these opinions are shared by your reviewer.

As the accompanying photograph will show, Herod's palace is backstage. To the spectator's left is the cistern—which apparently extends underground to the centre, as it is from this spot that Salome receives the decapitated head of Jochanaan. The action of the young Syrian Narraboth and the Page takes place on the right, thus reversing the ideas of all previous Covent Garden performances. Herod's Palace itself is fantastic—with hanging tentacles, a peacock's tail which opens and shuts and obscures the moon, and with various other remarkable devices.

The costumes designed for all the characters are—with the exception of that of Salome herself—equally fantastic. Especially so is that of Herodias, who wore a strange headdress of silk and chiffon, which had to be fastened with tapes to the singer's dress, so that she could not move her elbows. The production by Peter Brook was bizarre and ugly.

The outstanding feature of the performance was the superb portrayal of the voluptuous Princess by Ljuba Welitch, singing in English without any trace of foreign accent. It was not the first occasion on which she has sung the role in London (she did it with the Vienna State Opera Company when they appeared here two years ago). How she surmounted the intricacies of the present stage setting she herself alone knows, but neither they nor the language appeared to upset her at all. Her voice is such a magnificent organ, of such power and brilliance, that she had no need to husband her resources. The final climax was as thrilling a moment as anything that had gone before.

The other chief parts were taken by Franz Lechleitner (Herod), still struggling with our language; Constance Shacklock (Herodias); Kenneth Schon (Jochanaan), who presented an imposing figure as the Prophet, but whose voice has neither the quality nor the power to do justice to the emotional grandeur of this music. The smaller roles were most effectively played by some of the leading singers in the company.

It was obvious that rehearsals had been most thorough and the degree of mastery of this difficult score represented a fine achievement. Dr. Rankl, who conducted, had a greatly increased orchestra under his command. Much of the playing was good, but it was consistently too loud—a fact which robbed the climaxes of their full effect, and frequently even Welitch's voice could not be properly heard.

Spanish Singer's Recital

Spanish music is not known as well in England as it should be, and it was a pleasure to welcome a young Spanish mezzo, Isabelita Alonso, in a recital of the works of mainly Argentine and Spanish composers, commencing with the 15th century. Among these were a group arranged by E. Torner, which included four shepherd songs, two of which were unaccompanied. Also in the group were a Jota, Zapateado and two Seguidillas, in which the singer accompanied herself on the castanets.

Of the Argentine composers, Incantessimo by Boero and three songs by Carlos Guastavino made a great effect by reason of their melodic line and poetic fervor. Miss Alonso has a warm, expressive voice, light in quality but sufficient in power for Wigmore Hall. Her attractive personality and interpretative powers were acclaimed.

Orchestral Parade

Although somewhat fewer than last season, a considerable number of orchestral concerts are being given here each week. The Royal Philharmonic Society invited Sergiu Celibidache, conductor for the past two years of the Berlin Philharmonic Orchestra, to take charge of the second concert. It was not his first appearance in London.

The program in the main was unsuited to his particular style. The Symphony was Brahms' Fourth, of which he gave an interpretation wholly out of keeping with tradition. He has a vivid personality and an excitable temperament, far better displayed in music of a different school.

The soloist was the brilliant French cellist Paul Tortelier, heard in the Dvorak Concerto, played with superlative musicianship and perfection of taste. The Orchestra was the Royal Philharmonic (usually conducted by Beecham).

The L.P.O. is giving a Tchaikovsky festival of six concerts under the conductorship of Nikolai Malko, an authoritative interpreter of this composer. Included were the comparatively unfamiliar symphonic poem The Tempest and the seldom-played Symphony No. 2 in C minor ("Little Russian"). The latter is a delightful work, music of transparent clarity and full of melody, and should be heard more frequently instead of the constant repetitions of the hackneyed Nos. 4, 5 and 6.

The soloist was Gioconda de Vito, distinguished Italian violinist, who is now British by reason of her recent marriage, and who played the Violin Concerto with superb virtuosity and emotional insight. She also appeared at a Beethoven concert with the New London Orchestra under Alec Sherman, performing that composer's Violin Concerto with masterly precision and clarity.

A BBC Symphony Concert was devoted to Beethoven ("Eroica" Symphony) and Schoenberg, whose Verklaerte Nacht was given in the version for full string orchestra—in which form its highly emotional appeal is considerably enhanced.

The Liverpool Philharmonic came to London and gave a program which included Strauss' Till Eulenspiegel and the first performance of a suite arranged from Prokofieff's ballet Cinderella. The soloist was Myra Hess in the Schumann Concerto, which she played with the lovely tone and quality that always distinguish her readings. The conductor was Hugo Ringold.

Neveu Memorial

On the following day the Hallé Orchestra under Barbirolli gave a concert at the Cambridge Theatre as a tribute to the memory of that great artist, Ginette Neveu, and her brother Jean, the proceeds of which were given to "L'Oeuvre des Vieux Musicians." Among the items were the Bach chorale "In our hour of deepest need," arranged by Barbirolli; the Mozart G minor Symphony and Strauss's Metamorphosen for strings, based on a theme from the funeral march in the "Eroica" Symphony.

Ballet Events

Though we are temporarily without our Sadler's Wells Ballet there is at the moment a constellation of dance stars in London. Markova and Dolin are touring England, and recently played for a week in one of the outlying London theatres.

DALI'S SETTING FOR STRAUSS' SALOME, as produced recently at Covent Garden in London; below, Ljuba Welitch in the title role offers blandishments to the obdurate Jochanaan, impersonated by Kenneth Schon. ***(Photos—Roger Wood, London.)***

A three night Gala Ballet series is also being held at the Empress Hall in honor of Nijinsky, and among dancers giving their services are Toumanova, Tallchief, Skibine, Massine, Chauvire and Jean Babilée.

Among the more important items on the opening night were Babilée's creation of L'Après-midi d'un Faune, in which Nijinsky himself created such a furore in the Diaghileff seasons before the first World War; the pas de deux from The Blue Bird, and the Don Quixote duet. The supporting corps was that of the Ballet Rambert. Though the soirée was given in his honor, Nijinsky was not present. It is rumored he and his wife will visit America soon.

Venice International Festival Offers Rare Music Contrasts

VENICE.—One of the notable events of the year in Italy was the 12th International Festival of Contemporary Music, given this autumn under the auspices of the Bienniale di Venezia in the Teatro Fenice in this city. Of course, the brilliant concert given by Toscanini with the Orchestra of La Scala was a great "draw" for the international audiences and opened the festival on a high note, though it offered nothing in the way of novelty.

Of interest was the contrast between older and newer musical fare provided. Of works from the Italian classical period one heard rediscovered Vivaldi gems, including a secular *serenata*, Senna Festeggiante, scored for soli, chorus and orchestra and Beata Vir, a church cantata for soprano, tenor, double chorus and orchestra.

Monteverdi's opera, L'Incoronazione di Poppea, was heard in a new version by Malipiero. The original scoring was expanded to include strings, woodwinds and horns. The performance, conducted not too masterfully by Alberto Erede, was sung by a cast including Hilda Guden as Poppea, Elsa Cavelti as Ottavia, Giovanni Voyer as Nerone, and —best of all stylistically—Boris Christoff as a fine Seneca. The version heard abbreviated the score greatly.

Berg's Lulu Revived

Two acts of Alban Berg's large-scale and rather morbid atonal music drama Lulu, based on dramas by Wedekind, were heard. The third act, being left in fragmentary state by the composer, was omitted, as in the premiere of the work at Zurich in 1937. The musical reading of the highly complex score by Nino Sanzogno was an expert one, and the staging under Giorgio Strehler, of La Scala, had settings of notable dreariness, against which the costumes showed up brilliantly. A novelty was the use of films, as the composer had directed during the interlude between two scenes of the second act, showing the heroine ill in a hospital where her friend, the Countess, came to visit her.

The chief roles were sustained by Lydia Stix as the heroine, Heinz Rehfuss as Doctor Schoen, and Eugenia Zarewska. This last of Berg's music dramas, despite its difficulties, proved emotionally stirring, if difficult to comprehend aurally, and suggested that it might be given profitably by understanding musical and scenic directors in other opera houses

Ghedini's Billy Budd Premiered

A new one-act opera by G. F. Ghedini, based on Melville's Billy Budd, roused

(*Continued on page* 10)

WHITHER BAYREUTH?

Music-Drama shrine faces problematic future. Plan to reopen the festivals next summer with Parsifal, under management of the composer's two grandsons, prompts diverse opinions.

THE future of Bayreuth has aroused considerable speculation among lovers of the Wagnerian music drama, since the events of the last fifteen years reduced that once notable music center to a melancholy travesty of its once glorious past, and finally to silence. The Festival Theatre emerged from the war intact, except for equipment, costumes, scenery and the like. Plans are on foot to restore the festival, possibly in the coming summer, under the direction of the grandsons of Richard Wagner, who now are in their early 'thirties.

Because of many economic difficulties that now beset the Wagner family and Germany, what are the practical prospects of that event coming to pass? And what are the opinions—no doubt diverse—as to the wisdom of undertaking such a difficult thing at the present time? Are there enough patrons available to guarantee the series? Is there musical and scenic direction of sufficient genius in Germany today to make the Festspielhaus re-awaken in its former glory? Are there enough singers of the requisite calibre available in Central Europe to promise that the journey will be worth while?

These questions have been posed by many American music-lovers since the announcement was made last spring that a reopening was planned tentatively for the summer of 1950 with Parsifal, under the blessing of the Bavarian Government and presumably of the British occupation forces. Such queries were also raised in Great Britain. Ernest Newman, the distinguished music critic of the London Sunday Times, and author of a number of books about Wagner, recently answered these in an article on his weekly page in that publication.

British Critic Raises Question

"During the past year or so," writes Newman, "I have received many inquiries as to the state of affairs in Bayreuth, and more particularly since a rumor became current that the theatre will open its doors to the world again next summer. It will save me a great deal of correspondence and at the same time satisfy general curiosity if I set forth here the past and present facts of the matter. The Richard Wagner Gesellschaft 'Ruhr' has just addressed an official statement to all 'friends of Bayreuth:' this I will allow to speak for itself."

The statement (or rather appeal), circulated quite widely in German, follows as translated by Mr. Newman:

"Since the capitulation there have been two determining factors, (1) the difficulties arising from the political conviction of Frau Winifred Wagner [Siegfried's widow], (2) the loss of the festival funds.

"On the ground of her membership in the party the whole of Frau Wagner's property was immediately sequestrated and a receiver appointed. The theatre was taken out of the hands of the Wagner family and misused first of all for American 'shows,' later for German opera and concert performances.

"The then Oberbürgermeister of Bayreuth took up a decidedly inimical attitude towards the Wagner family, to which, because of its personal relations with Hitler, he publicly denied the right to continue the festival tradition, not even making any distinction between Frau Wagner and her sons [Wieland and Wolfgang, now aged 32 and 30 respectively]. Necessarily this led to an attempt to bring into being a new kind of organization as a basis for the festivals. In agreement with the Oberbürgermeister a plan was broached for the creation of an international body of some 30 members, with the object of alienating the festivals from their true end, that of performing the works of Richard Wagner.

"This plan presupposed the expropriation of the family so far as the theatre was concerned—an aim which was only theoretically realizable during the proceedings for the denazification of Frau Winifred, who, as prime heir, is sole owner of the theatre. Meanwhile the existence of the receivership and the lack of cooperation on the part of the town stood in the way of the necessary repair of the theatre and the rebuilding of Wahnfried, which was destroyed by a bomb in April, 1945.

Frau Wagner's Appeal

"On the 2nd July, 1947, Frau Wagner was placed by the Bayreuth court in group 2 of accused persons; among other penalties 60 per cent of her property was confiscated, including, at any rate theoretically, the festival theatre. Against this judgment she appealed; and by a decision of the 8th December 1948 of the Bayreuth Senate o the Ansbach court of appeal she was aced in probation group 3; while her roperty was no longer sequestrated, th.. receivership was to continue for another two years and a half. This judgment was based on the fact that she had given 'essential support' to National Socialism and to Hitler, in that she had openly avowed her adhesion to both, and so contributed, in the field of art and culture, to the realization of Hitler's designs. The Senate, in agreement with the court of first instance, acquitted her of having ever conducted the festivals in the interests of the party, either in general or during the war years. It was established that she had refused to associate herself with the Reichstheaterkammer [the Nazi body that assumed control of the German theatres], that in the Bayreuth theatre it had been a question solely of competence, not of political leanings, and that even well-known anti-Nazis had been engaged—in one case in defiance of the express wish of the NSDAP [the Nazi party]—of the total personnel no more than six per cent belonged to the NSDAP. . . .

"Both courts further quashed the charge that she had profited by a grant from the Arbeitsfront of 55,000 reichsmarks towards the new inscenation and the general expenses of the wartime festivals. Consequently the court, after a thorough investigation of all the facts, *entirely rehabilitated her as directress of the festivals.*

Negotiations Begin

"During the long interval between the proceedings of the first and the second court the spell that had overhung Bayreuth had already begun to relax. The American military governor, General Clay, had become interested in the matter of the festivals, and he had instructed both an official of the military government and the Bavarian Ministry of Culture to inquire into the possibility of a resumption of them. Discussions to this end were begun not only with the town but with Frau Wagner and her sons, and there was no doubt that the family was to remain in charge of the undertaking. The present Oberbürgermeister Rollwagen, on his assumption of office in the summer of 1948, restored the good relations between the town and the Wagner family that had been traditional from Wagner's time. The blocking of Frau Winifred's assets, however, was still an obstacle to preparations being made for the festivals.

Properties Restored

"Independently of the decision of the court, Frau Wagner, while conscious that she had discharged to the best of her powers her responsibilities with regard to the inheritance, had decided not to assume again the direction of the festivals but to delegate it to her sons, as it had always been intended she should do. This renunciation on her part she had already announced while the question of the resumption of the festivals was under discussion, and she had confirmed it before the court of appeal, besides complying in other respects with the wishes of the authorities.

"In consideration of her formal renunciation of the direction of the festivals, the Bavarian ministry for political exoneration, in March, 1949, lifted as from that date the restraint on her property and terminated the receivership. This removed a prime obstacle to a restart of the festivals. But before this can become possible a very difficult financial problem will have to be solved. At the present time the Wagner family has no funds at its disposal. Its capital assets, so far as they are worth anything at all today, are with the Berlin General Deposit Depot, and the revaluation of the currency has whittled away their value. During the crash period the theatre and its fixtures suffered considerably from depredations. When at last it became possible, in June, 1948, to close the building and make a start on the most urgent repairs, an end was soon put to all this by the currency reform; and as the town of Bayreuth—more than one-third destroyed and harboring many refugees—can give no financial aid, apart from the ordinary obligations incumbent on it in connection with the festivals, substantial assistance from outside will be necessary. The arrangements and the responsibility for continuing the work of Bayreuth devolve solely on the Wagner family. To friends of that work we must look for help in the ideal sphere; and it is to that end that the present communication is designed.

Revival Not Yet Assured

"As it will be seen, a revival next year is by no means assured. The first task will be to bring back, after a lapse of more than 10 years, the work—'Parsifal'—that is Bayreuth's in the fullest sense of the word. Wieland and Wolfgang Wagner, by way of preparation for their task, have had a long training in music and stage management; Wieland, in addition, has already proved his competence as scenic designer. At present, so far as conditions permit, they are devoting their whole powers to the task of summoning the friends of Bayreuth to make it possible for the secret of Bayreuth to demonstrate its power once more.

"For the moment we only ask readers of this communication to help in a small but very important way. The old register of names and addresses is, of course, out of date and useless now. We therefore ask for the addresses of all who are interested in Bayreuth and may possibly attend future festivals. Please communicate with Herrn Dr. Günther Schultz, Dahl, Haus 3, Ennepe-Ruhr Kreis, British Zone."

Wagner's Granddaughter Comments

The Musical Courier, upon receipt of this report, invited Friedelind Wagner, the granddaughter of Richard and daughter of Winifred and Siegfried Wagner, who has been an American citizen for several years, to give her reactions to its contents. She wrote as follows:

"You asked me about the Bayreuth situation. Inasmuch as I am receiving similar inquiries from many quarters, I am glad of an opportunity to answer via Musical Courier.

"Soon after my mother's second denazification trial (December, 1948) the family estate was returned to the family early this year. The trial and the property-return, however, had very little to do with each other, insofar as the Wagner estate never was my mother's property, but the property of her four children. Under my father's will, my mother was only a trustee.

"Press statements about her 'resigning' or 'renouncing' anything are thus rather misleading. She did have to promise not to meddle in the running of any future festival—but that was all. Simi-

THE FESTIVAL THEATRE AT BAYREUTH, from a photograph taken before the last war. Built by Richard Wagner in 1876, according to his theories of the ideal opera house, the structure suffered vicissitudes during the war but remained intact except for the equipment, scenery and costumes. ***(Photo—Wide World, Berlin.)***

larly incorrect are statements that she handed over everything to my two brothers. The four of us being heirs, with absolutely equal shares, as well as the rightful owners, my mother was in no position to hand very much to anybody, even if at times it was her desire to do so.

"After my father's death she went as far as the German Supreme Court in an attempt to have my father's will changed for the benefit of my older brother, Wieland. All her attempts have failed. She then pinned her hopes on the possibility that we three younger children would be willing to sign away our rights voluntarily upon reaching our majority. By the time all of us were legally of age, the war was in full swing. By that time I was officially 'disowned' by the Nazi Government.

"With the war's end the picture changed—and, with my entire family under the shadow of denazification, it was my quarter share, that of a naturalized American citizen with a well-known anti-Nazi past, that saved the day. German authorities lost interest in my mother's case when they fully realized that the Wagner estate was not hers, and nothing much could be gotten from it.

"There were some attempts from other quarters to take the property away from the children, even though legally these people never had a leg to stand on. Under the denazification laws my younger brother, Wolfgang, was not touched at all, having escaped being made a member of the party by Hitler. My sister at once came under a youth-amnesty (open to any member of the party born after 1919, unless charged with specific crimes). My older brother, as an inactive member, later on was automatically amnestied.

"My mother was tried for the second time just before she once more became a British citizen on Jan. 1, 1949. (Being British-born, she came under some sort of re-naturalization act.)

Re. "Lost" MSS. of Wagner

"There is much talk right now about the lost Wagner manuscripts, allegedly given to Hitler in a most mysterious way ('mysterious' only because to this day I have not been fully informed about the facts) by my mother. A search has been on ever since 1945—and in my opinion we must assume them to be lost. Having stated above quite clearly why my mother was in no position to give away anything, this 'gift' is all the more surprising. . . .

"This is the legal situation. Now as far as the revival of the Festivals is concerned: I received various offers immediately after the war, from German quarters as well as from the American Occupation Authorities, to return to Bayreuth and take over the running of the Festivals. Inasmuch as I felt the time highly unpropitious for a 'Festival' in those days (as well as naturally rejecting the idea of becoming part of any scheme which would disown my brothers and my sister for my own benefit) I did not respond at all to any of these calls, breaking my silence only once through an interview in the New York Sunday Times early in 1947.

"At present my two brothers are busily engaged in trying to re-establish the Festivals. My own views have not changed much. I still feel that it is premature to reopen Bayreuth, because I can see none of the spirit anywhere on either side of the Atlantic which would justify a revival of the Festivals. A 'true work of Peace,' 'dedicated to all music-lovers all over the world,' 'spirit of international brotherhood,' etc.—these words sound very hollow. The terrific speed at which Germany is being re-nazified also casts a gloom over Bayreuth's future, at least as far as I am concerned.

Government Offered Subsidy

"The Bavarian Government is quite eager now to have Bayreuth reopen as soon as possible, not for idealistic reasons, but to build up another tourist center that will earn dollars. The Wagner finances being in the worst possible shape through the money reform of last year, which shrivelled cash down to 5% of its former value—and the largest surviving portion of such funds being in a bank in the Russian Zone of Berlin—the Bavarian Government seems to have proffered a subsidy to my brothers. So far, it has neither been accepted nor rejected. The Bavarian Government insists on putting in a business-administrator if subsidies are given; my brothers seem to want a subsidy but no administrator. I am not happy at the thought of Bayreuth accepting a subsidy from anybody. The only time in its history when a German Government took interest in us was under the Nazis, and we could well have done without this kiss of death. But if such a subsidy should be accepted, the Bavarian Government, in my opinion, is fully entitled to insist on an administrator.

FRIEDELIND WAGNER, granddaughter of Richard, and daughter of Siegfried and Winifred Wagner, who left Germany in the 'thirties and has become an American citizen. She expresses a challenging point of view as to the Wagner "inheritance." ***(Photo—Feld-Sharek Studios.)***

"I am just as resentful at the thought of reducing Bayreuth to the level of a 'tourist attraction' and 'dollar earner' for a bankrupt Germany. We have always avoided any taint of commercialism, at the cost of the greatest sacrifice to the family (and often to the point of idiocy) and I feel we should try to pull through once more on our own and with the help of politically and economically disinterested lovers of my grandfather's work.

"Of artistic plans, I am little informed. A revival of Bayreuth without at least one of the two greatest living conductors is unthinkable to me. Toscanini, for reasons of age and reasons dearly his own, naturally is not in the picture at all. There are negotiations reported going on with Furtwaengler—but whether he is inclined to accept the musical directorship after the outrageous treatment he suffered at the hands of my mother, Heinz Tietjen and the Nazis, I do not know. I think Musical Courier is perhaps better informed about the artistic plans than I am." [It was recently announced that Hans Knappertsbusch had been appointed musical director, with Leo Blech as associate.—EDITOR'S NOTE.]

"Thus I can only reiterate my regret if Bayreuth should reopen too soon. It may prove fatal both to its spirit (if there still is such a thing) and its finances. I am afraid that my own position still is that of sitting on the fence—a most uncomfortable one—but the only one my conscience permits me to take."

Newman Favors Heirs' Control

More optimistic is the comment made by Ernest Newman on the statement issued by the Richard Wagner Gesellschaft "Ruhr." In the final paragraphs of the article already mentioned in the London Sunday Times, the noted Wagner authority says:

"This, then, is how the Bayreuth matter stands at present. I personally am glad that the idea of a large international committee, of which I heard a year or more ago, has been abandoned. So unwieldy a machine could not possibly have worked; apart from the inevitable delay in getting anything done at all, hardly two members of the committee would ever have been of the same opinion as to what should be done, and how, and when. The running of the Bayreuth festivals should be, for good or ill, in the hands of the Wagner heirs, as it has always been since its creator's death. Though the theatre and everything in it are the property of the Wagner inheritors, the festivals have from the beginning been run in the interests of art alone. The family has never benefited pecuniarily from them: if in any year there has been a profit it has gone towards the expenses of the next festival; if there was a loss, the Wagner family assumed responsibility for it. Wieland and Wolfgang have been trained from boyhood for their task, as their father Siegfried was before them; and now it is for them to succeed or fail.

Difficulties Cited

"The difficulties of the immediate future, I imagine, will be mainly financial and material. Obviously the theatre will have to be helped to struggle to its feet again mainly by the Germans themselves; financial help from the outside world is hardly possible as things are at present. Several practical problems will remain to be solved. With the present lamentable scarcity of great Wagner singers can adequate performances of the Wagner works as a whole be assured? With the general rise in prices will visitors from overtaxed countries such as ours be able to afford the luxury of a festival? Can the town, hard hit as it has been, guarantee foreign visitors the sort of accommodation they would like? Perhaps even Parsifal alone will not be possible next summer; but we shall all heave a sigh of relief when some sort of restart is made."

Some Musical Opinions of André Gide

By FRANCESCO SANTOLIQUIDO

WE lived then, my wife and I, in a little earthly paradise: Hammamet, an Arab fishing village in Tunisia. We had bought a charming old Arab house there, with a lovely tropical garden, right on the seashore. Our garden was full of banana trees, oranges, mandarines, guavas and roses.

It was in this earthly paradise that André Gide came to see me one day. He was just back from the Congo and was accompanied by his young secretary Marc. Tired from his long trip in Central Africa, he decided to have a rest in Hammamet, and hearing of my presence there, came to my house.

As soon as he saw the piano, Gide went to it immediately and played with taste and sensibility a prelude of Chopin. Then, while my wife was preparing tea, we spoke first about literature.

He showed at once that he was a great admirer of Joseph Conrad. "Coeur de Tenèbre (Heart of Darkness)," he said, "is a marvellous book. It seems to hold in its pages all the tragic and poisonous soul of Africa. That book never left me during my trip in the Congo. It has been almost my prayer book. . . ." (Incidentally, he told me he did not like D'Annunzio, whom he found *"très fatiguant."*)

This interview with the famous French author and Nobel Prizewinner, written by Francesco Santoliquido, Italian composer, is of interest in view of the fact that Gide recently celebrated his 80th birthday. Stravinsky's "melodrame," Perséphone, based on a poem by Gide, was revived in New York in a concert conducted by Robert Craft at Carnegie Hall on Nov. 21. Timely, too, are his remarks about Chopin, since Gide's book, Notes on Chopin, in an English translation by Bernard Frechtman, was recently published in this country by Philosophical Library, of New York.—ED. NOTE.

Musical Likings

But it was mostly of music that we spoke during this unforgettable interview.

"I like intimate music," he said, "and I prefer to hear it near a fireplace. Symphonic and theatrical music are too far from my soul! I prefer the piano, and Chopin is my god. On the other hand I hate Wagner: he crushes me, and I don't like to be crushed. . . ."

Turning then to older composers, he remarked on the beauties of the classical school:

"Ah, the charming joy of Mozart! The simplicity and purity of his musical thoughts give me the highest spiritual emotions and fill my soul with the most wonderful serenity. It is not love; it is not hatred, but something above humanity. Of Beethoven, I prefer the first works, those which are lighter and more serene. I don't care for powerful and dramatic things. In fact, I have a horror of pathos. . . ."

Good Chopin Interpreters Rare

Reverting to the composer who had inspired his impromptu piano performance when our visit began, he voiced some thoughts on the subject of Chopin.

"He is the one nearest to my heart and sensibility. But I must say that very few persons know *how* to play Chopin today. . . . He must not be dramatized, as most pianists do at present."*

When I told him of my great admiration for Debussy, he said: "I knew Debussy very well, as he used to frequent our little intellectual club, along with Pierre Louys, Mallarmé, Laforgue. . . . I also have studied and played some of his piano pieces, which I like very much."

André Gide spent several days in Hammamet, and we saw quite a lot of each other. I could admire the serenity of his soul, the distinction of his personality, and the elevation of his thoughts. I was particularly struck by the extreme lucidity of his ideas and the acuteness of his observations. These are, in fact, the qualities which make his books such precious treasures of the world's literature.

Before leaving Hammamet, he gave me a copy of his novel, Les Caves du Vatican, with a beautiful dedication for me, in memory of our meeting under the luminous sky of Africa.

Perséphone Discovered

After a lapse of years, I heard this fall in Rome, under the baton of Vittorio Gui, a performance of Gide's Perséphone, in the musical setting of Stravinsky. It struck me as a real and perfect masterpiece. I was particularly impressed by the fine results of the collaboration between the poet and the musician. These two contemporary geniuses were bound to meet one day, and to produce between them something remarkable.

I wrote to Gide giving my impressions. On receiving his answer, I was touched to realize that after so many years he had not forgotten our meeting.

Dear and glorious old Gide! He has lived with such sincere fervor every minute of his life that he apparently can not forget a single one of them, and particularly remembers all the events that have had anything to do with music.

*This point, which Gide stresses in his book on Chopin, has provoked a lively controversy among pianists. One of those who poured irony on the poet's ideas about performing this composer was Artur Rubinstein, who recently reviewed Gide's Notes on Chopin in the New York Sunday Times Book Review.—ED. NOTE.

Metropolitan Restores Manon Lescaut, Samson, Boccanegra

THE twenty-fifth anniversary of Puccini's death was memorialized by the Metropolitan Opera on Nov. 23 with a revival of the master's first great operatic success, Manon Lescaut. The libretto of the opera, written by Puccini himself, is based on the Abbe Prevost's novel and utilizes four episodes of her life.

The work abounds in genuine Puccini melodies. Its orchestral climax is the Prelude to the third act, tellingly played by the orchestra under Giuseppe Antonicelli, the competent conductor of the evening. The new scenery and costumes, designed by Krehan-Crayon, are pleasant to look at but not too imaginative with the exception of the third act set, which has power in its hopeless, grey color scheme. Herbert Graf staged the production. He achieved moments of deep impressiveness in the last two acts and gave the second act a *galant* flavor.

Dorothy Kirsten sang the title role. Starting rather coldly, her brilliant voice came into its own in the second act, and from there on convinced with its beautiful timbre, freshness and natural quality. Histrionically, she was more effective in the tragic moments of her part than in those requiring lightness and grace.

Her counterpart was Jussi Bjoerling, who as Des Grieux found a role that seemed to be written for his beautiful voice. He surpassed himself in the finale of the third act, which brought a long ovation. In the last act duet, Tutta su me ti sposa, his and Mme. Kirsten's tones moved the audience deeply.

Giuseppe Valdengo sang with fine sonority. Thomas Hayward as Edmondo was also heard to advantage in his initial drinking song.

Salvatore Baccaloni added a new portrayal to his gallery of convincing characterizations as Geronte. At his first departure here from his usual role of operatic comedian, he showed himself a character actor of great stature. The cynicism, irony and vindictiveness with which he imbued his part came over powerfully.

Jean Madeira enchanted with the little madrigal, Sulla vetta tu del monte, and Paul Franke was very effective in the short aria of the lamplighter, E Cate rispose al Re. Other parts were taken successfully by Alessio de Paolis, George Cehanovsky, Clifford Harvuot and Osie Hawkins. The chorus under Kurt Adler, chorus master, participated with liveliness.

The evening was also a gala event socially, with the Metropolitan Opera Guild playing host to representatives of the United Nations. Proceeds of this special performance went to the Metropolitan Opera Production Fund.

H. W. L.

Samson et Dalila Returns

The test of a good story is its survival through the ages, a criterion which the tale of Samson and Dalila certainly meets. But the words and music with which Saint-Saens surrounds the plot in his operatic version have about the same effect on the power of the original as Dalila's shears did on Samson's hair. The music, despite its moments of lyric grace, is frequently somewhat static, having been conceived as an oratorio. The libretto gives little opportunity for histrionics, except in the case of Dalila's betrayal of Samson and his capture by the Philistines at the end of Act II.

The Metropolitan put on a handsome restoration of the work for the season's first Saturday matinee, Nov. 26. Emil Cooper, the afternoon's able conductor, presided over a cast including Risë Stevens and Ramon Vinay in the title parts; Robert Merrill, the High Priest; Osie Hawkins, Abimelech; Dezso Ernster, An Old Hebrew; and Emery Darcy, Leslie Chabay and Clifford Harvuot in lesser parts.

Miss Stevens was gorgeously turned out, although whether her sumptuous orchid-and-gold, purple-and-gold, and brown-and-gold costumes of the three acts followed the best fashions of Gaza in the year 1150 B.C. has been disputed. Also questioned was the advisability of Miss Stevens' donning a wig of long titian tresses. She looked beautiful, which is after all a prime function of the role, though not like the rather dignified exponents of Dalila one remembers in the past.

Vocally, she fared best in the second act, where she declared to the High Priest her hatred of the captive Israelites, and later when she sealed Samson's doom with her seductive wiles.

Mr. Vinay made a physically impressive if rather awkward Samson, and sang with full, virile tone. Robert Merrill was excellent as the High Priest, if not perhaps as malevolent as the text indicated. The highest dramatic point was reached in the last act, in the Temple of Dagon, with the Philistines' rejoicings and the final collapse of the pillars pulled down by the despairing Samson. The ballet participated in a colorful version of the bacchanale.

M. L. S.

Simone Boccanegra Restored

The score of Simone Boccanaegra, revived on Nov. 28, contains some of Verdi's most inspired pages, though others are not so potent. There is novelty, too, in the use of certain ensemble effects. For example, the prologue has, in addition to the chorus, only four male voices of the darker timbres—two basses and two baritones—thus establishing from the beginning the sombre atmosphere which permeates the work.

The Metropolitan had cast the revival with some of its best singers and given serious thought to the scenic production, though the sets used were not new. This resulted in a performance that had moments of considerable impressiveness.

A great deal can not be said for the plot of this bloody tale of conspiracy and murder, which is more complicated than many even of this composer's lyric books. It does not illustrate most of the salient points in effective action, but tells about them. There is the usual love story, with pathos created by the difficulties of the sundered lovers. In the main, it is a framework for the composer to create some of his memorable scenes. When Michael Szekely sang his first aria, Il lacerato spirito, to the Miserere of the women's chorus backstage, we experienced one of the great moments in opera.

In the title role, Leonard Warren excelled in singing and histrionic dignity. His Plebe Patrici was one of the highlights of the evening, as was his death scene, recalling in its moving intensity the famous similar scene from Boris Godounoff. Richard Tucker sang the lover Adorno with great vocal beauty. The quality of his voice has a ring and voluptuousness that are compelling. Giuseppe Valdengo as Albiani, the sombre conspirator, also added to the excellent ensemble, as did Lorenzo Alvary and in smaller parts Paul Franke and Thelma Altman.

The distaff side is represented prominently by one character in this score, Maria, the daughter of Simone. Astrid Varnay, singing her first Italian role at the Metropolitan lent to her ample vocal means, superb musicianship and intelligent acting. The artist, who later this season will sing Strauss' Elektra in a concert performance of this work, showed the wide gamut of tasks which can be entrusted to her successfully. Stylistically she succeeded well with this difficult assignment; her sensuous voice blended beautifully in ensembles and her aria, Come in quest' ora bruna, brought resounding "bravas."

The conductor of the evening, Fritz Stiedry, proved his imaginative leadership, his sense for coloring and his sensitivity in accompanying the singers. The evening was a pronounced success for the Metropolitan not all of whose revivals have similarly struck fire. The stage direction was well devised by Desiré Defrère.

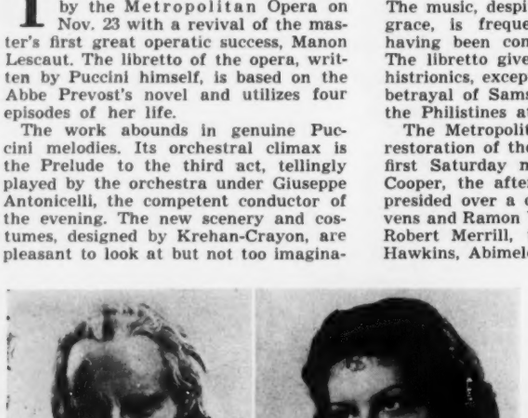
H. W. L.

Tristan und Isolde Impresses

With an experienced cast, including some of the best artists of the German wing, and a new conductor, Jonel Perlea, Tristan on Dec. 1 held much interest Notable assets were Helen Traubel, singing with lovely vocal quality and bringing a freshness to her interpretation of the great role of Isolde; Lauritz Melchior vocally glorious and giving his Tristan an intensity of utterance surpassing his enactment of other seasons; Blanche Thebom, compensating for some unnecessary writhings with rich opulent tone; Herbert Janssen, utilizing his golden voice and good acting as Kurvenal, and Mihaly Szekely, putting life and emotion into the lengthy monologue of King Marke. In supporting roles were clear-voiced Emory Darcy, as Melot; Peter Klein, as the Shepherd, and Leslie Chabay, as a Sailor's Voice. Denis Harbour, new Canadian basso, was heard briefly as the Steersman and seemed thoroughly at home in the great house.

Holding his forces well under control, Perlea gave a descriptive detailed reading of the massive score. There was much to be admired in his imaginative approach, in his realization that the on-stage forces were a portion of the whole and not an obbligato to the orchestral ensemble. There was also much of lovely nuance and singing of inner themes in the instrumental playing. There was, to be sure, some loss in magnificent surge and sweep of orchestral texture. A second performance will doubtless give the conductor a more complete idea of the balance for which he is undoubtedly and commendably striving.

M. C.



SIMONE BOCCANEGRA AND HIS DAUGHTER MARIA,
as portrayed by Leonard Warren and Astrid Varnay in the Metropolitan restoration of Verdi's opera of blood and tears. ***(Varnay Photo—Louis Melançon.)***

DOROTHY KIRSTEN
as Manon Lescaut.

The First Lucia

Donizetti's Lucia di Lammermoor had its first performance of the season on Dec. 2, with a familiar cast—Patrice Munsel (Lucia), Thelma Votipka (Alisa), Tagliavini (Edgardo), Valentino (Ashton), Moscona (Raimondo), Hayward (Arturo) and Franke (Normanno). Although this is not one of Tagliavini's more convincing roles, his voice sounded fresh and there was no apparent strain. In the case of Miss Munsel there was some evidence—vocal and physical—of strain and stress in her interpretation. Miss Votipka was her usual dependable self, and the other minor roles were in good hands. Pietro Cimara was the conductor of this somewhat routine performance.

R. K.

Butterfly with Kirsten

Madame Butterfly made seasonal return on Saturday evening, with the woes of Cio-Cio-San expressed in the mellifient tones and graceful histrionics of Dorothy Kirsten. James Melton, handsome in his naval uniform and pleasing vocally, was Pinkerton, and the familiar Sharpless was John Brownlee. Jean Madeira returned to the role of Suzuki, giving a sympathetic portrayal, and the Japanese male contingent were Alessio De Paolis (Goro), George Cehanovsky (Yamadori), Melchiorre Luise (the uncle-priest) and Denis Harbour (Imperial commissary). Anne Bollinger sang the brief role of Kate Pinkerton. Giuseppe Antonicelli conducted with a firm and artistic hand. Scenically, this is one of the Metropolitan's loveliest offerings, with the fireflies flickering in the dusk of the garden at the end of the first act, and the beautiful lighting effect of Cio-Cio-San silhouetted against the moonlit window at the second act curtain, and the dawn as the third begins.

M. L. S.

Barbato as Tosca

A new interpreter of the title role in Tosca appeared on Dec. 5 in Elisabetta Barbato. Miss Barbato has a well-carrying, richly resounding voice and her acting complied fully with the veristic style of the work. Her Tosca is from the first moment a passionate human being who follows her instinct rather than any deliberation. A full-blooded personality, the young singer is sometimes carried away by her temperament and misses the finer points in her vocal delineation.

Jussi Bjoerling as Cavaradossi lent his beautiful voice to the role and acted with style and refinement. Alexander Sved counts Scarpia among his best parts. He really embodies the evil nobleman, a despicable creature with the varnish of a courtier, and sang his part beautifully. A fine character study was given by Gerhard Pechner as the Sacristan. Hugh Thompson was effective as Angelotti. Others in the cast were Allessio de Paolis as Spoletta, George Cehanowsky as Sciarrone, Denis Harbour as the Jailer, and Thelma Altman as the Shepherd.

Antonicelli conducted a well integrated performance. The opera was staged by Dino Yannopoulos. Kurt Adler was the chorus master.

H. W. L.

(Other pictures on inside front cover)

Spalding Sees Music in America Matured Since His European Debut

ALBERT SPALDING, the instrumentalist who in the early days of his career reversed the traditional pattern by touring Europe as a representative of American talent, will be honored by the Bohemians, New York's oldest musicians' club, with a testimonial dinner on Dec. 18. For more than thirty years, this American musician has been an integral part of the international musical scene.

ALBERT SPALDING

Mr. Spalding in his interesting autobiography, Rise to Follow, gives a telling account of his life. He begins with a series of vignettes which describe in vivid sequence "a small boy with avid, questioning eyes, and a mop of unruly hair, drawn from his toys by the sound of the piano—during his waking moments his mother was never far from it"—and "the calm, tolerant figure of Father, an Olympian presence that insured against fear." There were also "Aunt Sally Guest, marooned in her rocking chair, quoting Scriptures and excoriating Democrats," . . . "Grandma Spalding, a majestic portrait from pioneering days, . . . Martie, the boy's maternal grandmother, a precursor of the modern business woman . . . and Brother Boardman, struggling with a cello, but relaxing with mathematics."

A Variegated Picture

The picture slides of life flash silently on as we are given a glimpse of "home in the Navarro Apartments in that vanished section of New York which was monotonously brownstone," then the "migration to Italy, where an abundance of flowers made up for the absence of central heating and the scarcity of plumbing, . . . adventures in music and the betraying quicksands of an overready facility."

Later came his Paris debut at the age of 17—"first contact with the public—a boy's wonder at finding that here was a friend and not an enemy; a source of strength, not weakness; a spur to best endeavor, not a raincheck."

Among experiences in this widening world were acquaintance with "Saint-Saens with his lisp, Richter with his growl, Damrosch with his daughters." There was also the youth's delight in "the magic of Joachim, of Ysaye, of Kreisler, of Sarasate" . . . and knowing "the Gordons at home in England—the England that always traveled with them abroad." Also noted are "early success, . . . early failures." The artist beheld "the calvalcade of Tsarist Russia, the frugal values of Finland, . . . the poetic silences of Norway, . . . the symphonic pattern of Scandinavia."

Then the war—and "complete reversal in the conduct of life." This was the conflict of 1914-18, in which Spalding served.

Later came "marriage, . . . worth what's dearest to the world." And "the concert stage again, and the essential readjustment of early facility to maturity." The growing artist now envisioned "conceptual music . . . pieces that build cathedrals in the mind . . . the Chaconne of Bach. . . ."

Advice from a Master

To young Spalding the aging Saint-Saens gave this golden advice: "Never practise mechanically, or the mechanism will master you and you will be its servant. The utility of a practice period consists not in its length of days, but in the use you put it to; one may have practiced long and yet understood but little. That," he said, with the ironic and quizzical look habitual to him, "is a paraphrase of a great philosopher, but perhaps he will pardon my liberty." All through his career, Spalding has followed this admonition.

In the beginning of his artistic ascent, Walter Damrosch wrote letters which introduced the young violinist to the great of many lands: "Spalding is the first great instrumentalist this country has produced." Successes all over the world justified this appraisal of one of the most ardent promoters of music in America.

Pearl Harbor occurred just before Mr. Spalding was to go on the air as master of ceremonies of the Prudential Family Hour. The concert stage again was replaced by military service in World War II.

Young Audiences Show Taste

Today Spalding observes with satisfaction that his pioneering work has borne fruit. He is optimistic about the prospects for the younger generation of American musicians, summing it up with, "There is always room for excellence."

With the extended possibilities for young artists who can play to the large assemblages in cities which participate in the organized audience plan (Community and Civic Concerts) in addition to those sponsored by the independent local managers, Mr. Spalding observes that the musical scene has increased tremendously since the early days of his own career.

"American audiences have been influenced by three media of great importance—by radio, gramophone and music in movies," he sums up. "These three elements have contributed to the growth of musical appreciation, which in turn has caused the increase in audiences. The younger listeners therefore often show great appreciation for serious music."

The violinist made some pertinent remarks on the reaction of the artist to critics' reviews. "Reviews are important and they should be a challenge. Some 'knock-downs' are inevitable; they should not create defeatism but invite a struggle to overcome the causes and to rise victoriously above them."

The increasing appreciation of native talent proves to Spalding that American audiences have learned to think and judge for themselves. This independence in taste and judgment to him is "the firmest and most promising foundation for music's future in America." H. W. L.

VENICE FESTIVAL

(*Continued from page* 5)

expectations which in the end were disappointed. The text had been fashioned by Salvator Quasimodo, and used a narrator to speak and sing explanatory parts of the tale. The score as a whole was well designed and orchestrated, and failed perhaps because it adopted a somewhat too solemn setting for the nautical tale.

The action takes place on the deck of a ship. Billy is a simple tar, whose honesty is no foil against the machinations of an evil shipmate. His single flare-up of anger at such baseness results in his striking the man dead with one blow, and he is then condemned to swing from the mast.

Ghedini used a rather atonal idiom for his exposition, and the action was largely offstage. The long musical sequences during which he prepared for dramatic climaxes had to be covered in pantomime, which slowed up the action. An interesting but rather academic novelty.

Weill's Mahagonny Restored

Another one-act opera staged at the festival was The Rise and Fall of the City of Mahagonny, with score by Kurt Weill and libretto by Bert Brecht, which dates from 1929. This also used projection devices on a simple backdrop. The production was staged with amusing point by Hans Curjel.

The satirical tale of a city in which the chief crime is to be penniless, which results in instant execution, showed that it still possesses considerable vitality. The musical score is influenced by jazz of the early '20s, but also employs some atonal and other elements to satirize various operatic forms. It was a genuine success.

Bartok's Quartets Played

The concerts included also several chamber programs. The Vegh Quartet, formerly of Budapest, now established in France, gave brilliant and penetrating readings of the six String Quartets of Bartók—one of the high points of the festival.

Rafael Kubelik conducted the first hearing in Italy of Monologues, written by Frank Martin, Swiss modernist composer, for some speeches in Jedermann, the morality play by Hofmannsthal. They proved stirring as sung by Elsa Cavelti. Hindemith's new Sonata for Cello and Piano was performed by Enrico Mainardi and Harry Datyner, in a brilliant performance.

Four concerts were given by the excellent Radio Orchestra of Turin. Patrassi's Concerto for Orchestra was among the more important works by modern Italian composers heard. A setting of the 150th Psalm for chorus and orchestra by Roberto Lupi, scored for a large ensemble, was notable among the more aggressive new offerings. There was also a Diaghileff Memorial Concert, conducted by Igor Markevitch, in which were heard works by Ravel, Stravinsky, Falla and Rieti. B. D. N.

VENICE . . . Saint George Major, seen from San Marco.
(Photo—Courtesy Italian National Tourist Office, N. Y.)

Mildred Dilling Returns to U. S.

Mildred Dilling has returned from a three-months' trip to Europe. The harpist played in Paris, at the Chateau de Conde near Tours, and in England at the country home of Lady Mildred Fitzgerald near London. Back in this country, she was made "Woman of the Month" by the American Woman's Association, and gave a concert in their club rooms at the Hotel Barclay. Miss Dilling began her Community Concerts tour with appearances in the South and New England, and Dec. 4 started a four-months' tour throughout the United States, including more than 50 concerts for Community Concerts series, as well as engagements in schools and colleges.

Kathryn Harvey, American soprano of the Zurich Stadttheater, is singing there this season in Madame Butterfly, Don Giovanni (Donna Elvira), Pelleas and Melisande, and the Barber of Seville.

MC *means* **MERRY CHRISTMAS** *with* **MUSICAL COURIER**

Solve your Christmas gift problems now. Your friends and relatives will enjoy a year's subscription to the MUSICAL COURIER. Twenty issues of interesting musical news for all the family. Fill out the coupon, mail with check or money order, and we'll take care of the rest.

One Year—$3.00 **Canada—$4.50** **Foreign—$4.50**

DO YOUR CHRISTMAS SHOPPING EARLY

MUSICAL COURIER
119 West 57th Street, New York 19, N. Y.

PLEASE SEND A CHRISTMAS GIFT SUBSCRIPTION FOR ONE YEAR TO:

NAME_____

ADDRESS_____

STATE_____

MY NAME IS_____

ADDRESS_____

SILHOUETTES By MARY CRAIG

Singing the Christmas In

One of the brightest customs of the Yuletide season is the singing of carols and ancient lays in the great stores, around municipal Christmas trees, in choir and in homes. But the most typical of these is the gathering of trained or untrained singers outside the candle-lit windows of homes and the raising of voices in song, sending the old melodies spinning towards the frost-sparkling Christmas stars. For even in the warmer zones there is apparently that extra magic at this time of festival.

It is an old story but an interesting one, this development of Carol singing from its earliest sources. And no part holds more color than the tale of the Christmas Waits—a type of singer which, in one form or another, has persisted for hundreds of years. During the epoch preceding the Renaissance of art, the language of Rome had been the prevalent text in serious song; the vernacular was utilized in parodied and sometimes irreverent airs. The Schola Cantorums, under the aegis of the Church, had held the monopoly on vocal artistry. To be sure, there were scholars of music in the first beginnings of the organizations later called universities. And many lowly in estate were apprenticed to the art of music. But we are told that in those days, a distinction was drawn between a musician and a singer!

We know that music training (to play the harp-like instruments, early virginals and organs, to compose and to sing), was a part of the education of the nobly-born, many of whom could inscribe lettered notes, but were not capable of writing script. In the 11th century, and even earlier, there was a restless urge for expression in song among the people, who made their voices heard in their own tunes, in chants carried by ear from the rituals of the church, in festival songs and in the rapidly spreading carols, both of folk derivation and deliberate composition. Especially the feast of Christmas held an atmosphere of gaiety and mystery inspirational alike to crude balladist and schooled chorister.

Itinerant Carollers

Beginning with the church and chapel pageants and gradually taken up in the nighways and hedges, there came about the delightful custom of singing away the hours of the Eve of Christmas until first dawn. Itinerant bands of singers, devout peasants, choir groups and even bishops at the head of their clergy, chanted and caroled the story of the heralded Birth. Unaccompanied or with trumpets, drums, shawms and cymbals, they made the quiet night resound.

The musical ushering in of the great holiday became so popular that city ordinances were passed to limit the hours of performance. In the Free cities of Germany, it was decreed that no one could play the sounding brasses "after the third hour" on Christmas Eve.

Throughout Europe, the carol singers on Christmas Eve tramped the icy roads and frost white wood tracks, singing at farmhouse and manor the melodies which combined in innocent irreverence the spiritual beauties of the Heavenly Birth and the hearty joys of wassail. Martin Luther, at a later date, wrote that as a lad he made one of a carol party and sang from house to house and village to village of his native district. His own carol, Away in a Manger, is one of the most famous extant. In France hundreds of exquisite *cantiques de Noël* were written and sung; similar songs arose in Russia, Bohemia and in the Tyrolean Hills, where Pastor Mohr and Franz Gruber made the mountain parish of Arnsdorf forever memorable with their Stille Nacht.

In "Merrie England," during its not too happy years of the wars of conquest, carol singing came into historical prominence. The singing groups then fell roughly into two divisions, choristers and waits. William the Conquerer, incidentally crowned on Christmas Day, supported en endowment for seven choristers at Hereford Cathedral. Other choirs were formed later, at St. Gregory's in 1313; Wells, in 1347 and at Oxford from the college inception, with provision for 16 choristers. "Dick" Whittington, Lord Mayor of London, in 1424 founded an endowment for choristers in the church of St. Michael Royal, which he built.

Young voices were in demand for the festival singing. Groups called Children of the Chapel were selected, boarded and taught that they might join the adult choirs. This instruction reputedly was first provided in England by the Fourth Edward, who died in 1483.

Enter the "Waytes"

But the featured Christmas group was that of the Waits (Waytes) who were maintained as watchmen (also as singers for festival and processional in London), by the King's Court, and in several of the principal towns, such as Exeter, Winchester and others. They were lodged and fed, paid a small yearly wage from the King's treasury; handsomely uniformed in blue with red sleeves and capes, silver collars or chains, denoting their status in the service of their liege. Their duties included sounding the hours as well as guarding the peace. But alas, the writings of the period complain that they sang so enthusiastically that the "Help, help" cries of the citizens were unheard at Christmas-tide and that the watchmen's noses were more keen to the refreshments than to the prowlers seeking the unwary!

It seems true, nevertheless, that they made a splendid appearance and sang exceedingly well as the organization format was speedily copied by the greater nobles. They sang not alone for the King but before the houses of the notables in private life, being adequately recompensed. Their chief instrument was the shawm, and their tunes and carols have been preserved in 17th and 18th-century music books.

There is in the London archives a 16th century letter from the Earl of Dudley, asking that a serving man of his retinue be appointed on the song-force, that he be assured of livery, lodging and living; showing that the career of a singer in the Waits was a desirable achievement. When this picturesque band was dissolved, the regular police force was formed. We have no information as to the singing gifts of the successors, but possible the Police Glee Clubs of today can give us the answer.

Vocal Variations

The Waits as a singing organization did not expire with the change in personnel, for the citizens took over. Like the *Pifferai*, or Christmas Pipers of Italy, the amateur vocalists made a rite of the carol season. The choirs also continued their service and soon the householders joined in the music. Processions with torches and bells sang their way around St. Paul's and out into the byways of the countryside. Every squire and lordling and his household either joined in tuneful song or were serenaded by the neighbors. And the troops of chanters varied their programs with the wealth of material gathered from the centuries before them. They sang the virtues of the Holly and the Ivy, the 11th century *'Congaudent turba fidelium, natus est Rex, salvator in Beteleem'*; the hymns of the Crusades lent solemnity; jovial were the quaint catches of the streets, and stately the hymns of ritual of the miracle of the Christmas Rose, of Joseph of Arimathea and the Glastonbury Thorn.

Communities, as the years rolled by, began enterprising celebration in carols, and this custom has come down to the present day. In England still the Waits, generally villagers or choristers of the parish, gather before candle-lit windows on Christmas Eve. Despite the havocs of the war years, in the towns of Europe, the Yule songs are sung with a hope that belies wreckage and despair.

And in America we have, to add to the heritage from the Old World, some of the loveliest of the Christmas hymns and songs, including the rare folk carols, besides the many traditional numbers, such as Adeste Fidelis, I Saw Three Ships, Good King Wenceslas and God Bless the Master of this House, the favorite anthem of the Waits.

SINGING ANGELS FROM GHENT ALTAR . . . painted by Hubert van Eyck (1366-1426) and Jan van Eyck (1380-1440).

Texas Soprano Sings Schoenberg Work in Zurich

Marking the 75th birthday of Arnold Schoenberg, the Zurich Stadttheater on Oct. 31 presented the composer's monodrama, Erwartung, for the first time in Switzerland. It had not been given in 25 years in Europe. In this music-drama of one character only, the Texas soprano, Dorothy Dow, now in her second season as a leading singer of the Zurich Opera, was heard. Victor Reinshagen conducted; Hans Zimmerman was stage director.

Miss Dow was born in Galveston and made her debut with the Philadelphia Orchestra in the spring of 1947 in the Immolation Scene from Goetterdaemmerung. Her stage debut was effected a few weeks later as Susan B. Anthony in the premiere of Virgil Thomson's opera, The Mother of Us All.

Engaged by the Zurich Opera, as a result of auditions held in the spring of 1949 in New York by visiting conductor Reinshagen, Miss Dow during her first season, 1948-49, sang Elisabeth, Venus, Eva, Kundry, Salome and Lady Macbeth.

ALTHOUSE
STUDIO: 260 West 72
TR. 7-3538 New York 23, N. Y.

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Studio: 329 W. 71st St., N.Y.C. 23 EN. 2-4968

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N. Y. C., Cl. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

Mme. GURNEY-RAYMOND
Vocal Therapy—Builder and Mender of Voices
175 Dartmouth St., Boston—KE 6-6753—N.A.T.S.
1013 Carnegie Studios—N. Y. C. 19—CI 7-1988

HILDA CREVENNA
MEZZO SOPRANO — TEACHER OF SINGING
SPECIALIZING IN LIEDER AND OPERA REPERTOIRE
330 W. 83 St., Apt. 7D, N. Y. 24, N. Y. EN. 2-5927

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
113 West 57th St., New York City, N. Y. Circle 7-5079
Boston—Thursday, Friday and Saturday
175 Dartmouth St., Boston, Mass. Kenmore 6520

Ernestine Hohl **WILLIAMS,** NATS
Scientific Voice Training and Interpretation
80-21 Grenfell Ave., Kew Gardens, L. I., N. Y.
Phone Virginia 7-0625J

Edna Beatrice Bloom
VOICE—DICTION—INTERPRETATION
Member NYSTA and NATS
816 Union St. (Grand Army Plaza), B'klyn 15. ST. 3-6581

EDWARD HART
CONCERT ACCOMPANIST and COACH
344 West 72nd Street, New York, N. Y.
TRafalgar 7-4895

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
Member NYSTA and NATS
17 E. 86th St., N. Y. City 28 ATwater 9-5308

ARTHUR GERRY
TENOR — TEACHER OF SINGING
145 East 92nd Street ATwater 9-4983
NATS NYSTA AGMA
(American Academy of Teachers of Singing)

ADELAIDE THOMAS EAKIN
TEACHER OF SINGING
350 West 57th St., New York 19, N. Y.
Phone CI 6-3936

ALBA CLAWSON
VOCAL TEACHER, Member NATS
1425 Broadway, N. Y. 18... Lo. 5-3249 / Penn. 6-2634

URIEL **NESPOLI**
Teacher of Famous Pupils
CONDUCTOR — OPERATIC COACH
Studio: 1425 Broadway, N.Y.C. LO. 4-2717—LO. 5-1668

LEORA SHAW
VOICE TEACHER and COACH
165 East 83, N. Y. 28, N. Y. RE. 7-2448
Member—NYSTA

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1860

ROMLEY FELL
TEACHER OF SINGING
Studio: 38 James St., Newark 2, N. J.
Telephone Market 2-0020 NYSTA—NATS

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music, Juilliard Summer School
15 W. 67 St., N. Y. 23; TR. 7-5880; NYSTA-NATS

RITA **KITTAIN** • LYDIA **CHALIAPIN**
Complete vocal training—repertoire, languages, stage
865 West End Ave., N. Y. C. ACademy 2-8154

RENATO BELLINI
TEACHER OF SINGING
COACH and COMPOSER
Studio—171 W. 71, New York 23, N.Y. SC. 4-8926

BIANCA DIMITRI
SAROYA - ONOFREI
ART OF SINGING
Cincinnati Conservatory of Music

The Crib—

A Christmas Symbol

PAINTING OF THE NATIVITY, by "a follower" of Scorenzo di Lorenzo (Italian, 1440-1522-5). *(Courtesy Metropolitan Museum of Art.)*

FOR centuries the manger or crib of the Holy Child has stood forth as a striking emblem of the Nativity at Christmastide, around which worshippers have gathered in genuine adoration, and ofttimes, awe. In looking back over this long span of years, we find that in southern and in some parts of central Europe, the Christmas Crib assumed a position of importance in the church and home celebrations of the birth of the Saviour which was equal in popularity to the Christmas tree in the more northerly portions of that continent.

In those early days it was found necessary by the priests and other religious leaders to impress upon the people the significance of holy events and personages through the medium of symbols. Thus the so-called "mystery" plays of the mediaeval ages, as well as the origin of the Christmas Crib. Although reading and writing and printing have long since increased the intelligence and perspective of mankind, this symbol, among others, has maintained its position of worshipful prominence in countless churches of the world today, and in their respective celebrations of the Holy Birth.

A Franciscan Manger Shrine

In Italy the manger symbol is commonly called the *Praesepe*. It is a matter of religious history that in the first part of the 13th century St. Francis of Assisi was granted permission by his Pope to create a *Praesepe* in the nearby tiny hamlet of Greccio. Multitudes of the faithful from miles around crowded the doors of the church where St. Francis preached and sang the services, and where, in order to make the spectacle of the manger and the Child strikingly human, he provided live animals to surround the crib and its figures, all in a small stable setting. The Greccio Crib soon became famous, much to the unbounded joy of the great saint.

As is the case with most simple but realistic forms of symbolic worship, their original portrayals are often transformed into more elaborate presentations through the years. During the Renaissance an expansion of the devotional idea of the Crib gave way to extravagantly beautiful set-ups almost secular in feeling, with lavishly painted backgrounds and the introduction of groups of colorful figures which relegated in their brilliant garbs the principal and original elements of worship to trivial places in what might be termed a pageant. Throughout the 17th and 18th centuries the Italian *Praesepe* came into its most extreme development, unfortunately losing much of the ancient spiritual force that dominated the first Greccio Crib.

Cribs on the Housetops

According to Goethe's description of Neapolitan life (as reproduced in Alfred Carl Holte's "1001 Christmas Facts and Fancies") during this same period an important feature of Christmas celebrations in Naples was the building of Cribs on the housetops. The manger, with its richly wrought attendant figures, was in each case enclosed in a flimsy shed decorated with greens. The background of these Cribs was dominated by Vesuvius and the surrounding country.

The Crib at Caserta, Italy, contains the world's most celebrated *Bambino*, or Christ-Child, while the most elaborate Italian *Praesepe* is at the well-known shrine of Madonna delle Grazie.

In Other Lands

The Christmas Crib in France is known as the *Crèche*, or cradle, and there are many fanciful customs surrounding it. In Germany it is the *Krippe*, while in Spain it is called the *Naciemiento* (Scene of the Nativity). In Czechoslovakia it is termed *Jeslicky*.

In all these countries there are innumerable quaint legends and characterizations of the Nativity, with many examples of beautiful little figures formed of wood (such as the Provence *"Santons"*), made of cork, plaster and other materials and fashioned by expert hands. Unusually lovely customs attend their varied presentations.

In the New World today there are the Cribs in the side aisles of the great Cathedrals as well as in the more humble places of worship. These miniature reproductions of the stable, the Christ Child in His manger and the mother, the shepherds and their flocks, remain symbolic in their silent beauty, of the adoration of the centuries-old Wise Men and to the worshipper at the shrine, of today.

"He comes, His throne the manger.
He comes, His shrine the stall.
The ox, the ass, the servants
Of Him who made us all."

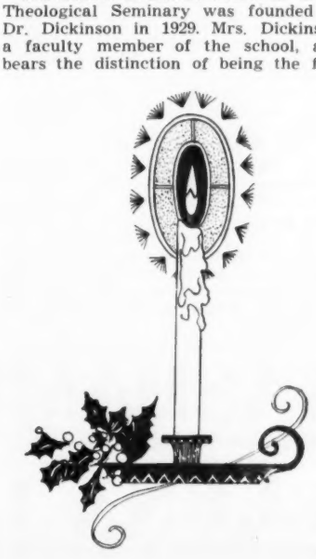
—From an Old French Carol.

The Dickinsons Honored

With a special service on Nov. 20 devoted to the Ministry of Music, the Brick Presbyterian Church, New York, celebrated the fortieth anniversary of Dr. Clarence Dickinson as its organist and choirmaster. Sharing in this enthusiastic tribute was his wife, Dr. Helen Dickinson, who through the long years of their married life has collaborated with him in invaluable contribution to the cause of sacred music. At the conclusion of a sermon honoring Dr. and Mrs. Dickinson, Dr. Paul Austin Wolfe, pastor of the Brick Church, said, "Through the universal language of music they have taught us something about church unity."

The School of Sacred Music at Union Theological Seminary was founded by Dr. Dickinson in 1929. Mrs. Dickinson, a faculty member of the school, also bears the distinction of being the first woman to receive a Doctor of Philosophy degree from Heidelberg University. Both are well known in the fields of musical composition and literature.

Musical Courier joins with the host of friends and colleagues in this hearty expression of felicitation to Dr. and Mrs. Dickinson upon the culmination of their forty years of faithful and capable labors in a wide scope of sacred music, with the hope that many more happy anniversaries are to follow.



A. G. O. Activities

Activities planned under the auspices of the American Guild of Organists for December, January and February include:

Dec. 27, 28, 29, Annual National Conclave of Deans and Regents. Some of the events are organ recitals, a choral concert, the Christmas dinner party, the president's luncheon to Deans and Regents and visits to churches and other places of interest.

Jan. 23, 8:15 p.m. Subscribers' Night. Special concert for subscribing members by the Schubert Music Society under the direction of Edward Margetson, in the Parish House of Central Presbyterian Church, Park Ave., at 64th St., New York. Reception will follow.

Feb. 13, 8:15 p.m. Performance of Belshazzar's Feast by William Walton, given by the Choir of Calvary Church, Fourth Ave., at 21st Street, New York, under the direction of Jack H. Ossewaarde, organist and choirmaster.

Messiah Given at Macon, Ga.

Handel's Messiah was given on Dec. 6 in the Willingham Chapel on the Mercer University campus, Macon, Ga. The chorus of 150 singers was under the direction of Dr. Arthur L. Rich, with Mrs. Arthur L. Rich at the new $25,000 Willingham organ. The soloists were Barbara Troxell, soprano; Frances Lehnerts, contralto; Robert Long, tenor; John McCrae, baritone.

Choir Notes

Under the direction of Carl F. Mueller, minister of music, the choir of the Central Presbyterian Church, Montclair, N. J., presented Mendelssohn's Saint Paul on Nov. 20. Soloists were Jean Carlton, soprano; Jean Ludman, contralto; Thomas Johnson, tenor; Frederic Baer, bass.

The Christmas portion of Handel's Messiah was given at St. Luke's Evangelical Lutheran Church, New York, on Nov. 27 under the direction of Mildred Holmer, organist-director. Soloists were Helen Morrison, soprano; Ruth King, Betty Harris Russell, contraltos; Aspro Betro, tenor; Charles Zakaib, baritone.

Under the direction of Walter Baker, organist and director at the Lutheran Church of the Holy Trinity, New York, the choir was heard in the Requiem of Gabriel Fauré on Dec. 4. Soloists: Barbara Jayne, soprano; Dorothea Berthelsen, contralto; Paul Knowles, tenor; Ben de Loache, baritone.

Handel's Messiah was sung at the First Presbyterian Church of Brooklyn, Robert Baker, organist, on Nov. 27. Soloists: Kathryn Oakes, soprano; Margaret Crawford, contralto; Howard Jarratt, tenor; David Aiken, baritone.

An impressive Advent Festival of Light, under the direction of Everett Tutchings, minister of music, at Christ Church-Methodist, New York, was given on Dec. 11 by the choir. The service included the Procession of Lights, Anthems and Carols of Light, and the Ceremony of the Advent Candles. Soloists were Katherine Palmer, soprano; Mary Gayle Dowson, contralto; Charles W. Bergener, tenor; and John Herrick, baritone.

On Dec. 11 the Christmas Portion of Handel's Messiah was sung by the St. Mark's Church choir, Brooklyn, N. Y., under the direction of Cecile M. Jacobson, director. Soloists: Doris Brown, Sonia Gesser, Grayce Spence, sopranos; Elizabeth Haff, Marion Sholes, altos; George Garriques, tenor; Gordon Haff, bass. Annie May Reed was the organist.

Carols of Many Nations, with violin, cello, harp and organ, under direction of Clarence Dickinson, organist and choirmaster, will be presented by the choir of the Brick Church, New York, on Dec. 18. On New Year's Eve, at 11 o'clock Twilight Music of Buxtehude, with full choir, two violins and organ will be heard.

A Carol and Candlelight Service will be sung by the Plymouth Choir of the Plymouth Church of the Pilgrims, Brooklyn, on Dec. 18 at 4:30 p.m. Soloists will be Virginia Drane, violinist; Nina Dunkel, Betty Glamann, harpists, Henry Pfohl, director; Thomas M. Needham, organist.

Messiah, with Anne Bollinger, soprano; Pauline Pierce, contralto; Thomas Miller, tenor; Derek MacDermot, bass, as soloists, was given on Dec. 4, at the same church.

The sixteenth annual Candle Light Service of Christmas Music at the Broadway Tabernacle Church by the Branscombe Choral under the direction of Gena Brancsombe will be held on Dec. 18.

THOMAS JOHNSON
— TENOR —
ORATORIO — CONCERT — RADIO
182 Claremont Ave., N.Y.C. SU. 7-1880, MO. 2-2946

FATHER FLANAGAN'S
BOYS TOWN CHOIR
BOYS TOWN, NEBRASKA

Edouard NIES-BERGER
Official Organist—Philharmonic Symphony Society of New York. Conductor.
Limited number of students accepted — Circle 7-6015

INGA LAURE
DRAMATIC SOPRANO
OPERA — CONCERT — RADIO
Suite 701 119 W. 57 St., New York 19, N. Y.

THE DANCE: By ROSALYN KROKOVER

N. Y. City Ballet Series Opens

With the opening performance of the New York City Ballet Company on Nov. 23 at the New York City Center it was obvious that this organization was developing into a full-fledged professional company. If the corps de ballet still wasn't one of the world's greatest, it most certainly had shed its student-like qualities. The soloists, too, had been considerably strengthened. Among the newcomers were Janet Reed, Melissa Hayden and Jerome Robbins, all of Ballet Theater, and Frank Hobi of Ballet Russe de Monte Carlo.

The first evening offered Bolender's effective and charming Mother Goose Suite, with Janet Reed in the role of the young girl and Jerome Robbins as Hop o' My Thumb, both dancing it for the first time. Each was excellently cast, and the other solo dancers, including Una Kai, Dick Beard and Todd Bolender, contributed toward a neatly finished performance. Orpheus was not quite so fortunate. With Tallchief, Moncion and Magallanes in their usual roles of Eurydice, Dark Angel and Orpheus, it was the Noguchi stage trappings and Jean Rosenthal's lightings that appeared to suffer first-night jitters. Since Noguchi's curtains and various symbolic objects are as much a part of the choreography as the dancers themselves, anything but perfectly timed manipulation is enough to disturb the quality of the performance.

For the final ballet, Symphony in C was presented. The first two movements were again danced by Tallchief and Magallenes, Tanaquil LeClercq and Francisco Moncion. Melissa Hayden danced the third movement for the first time. She not only showed mastery of the technical difficulties but also maintained a line and phrasing that was not generally evident in previous performances by other dancers. She was expertly assisted by Dick Beard. Lois Ellyn and Frank Hobi made their initial appearances with the company in the final movement. Hobi handled his part with authority, but Miss Ellyn appeared ill at ease. Although she has ample technique she has a great deal to learn in matters of line, style and finish.

Jinx Revived

Thanksgiving evening brought the greatly anticipated revival of Lew Christensen's Jinx. To revive this ballet was a step in the right direction, for when it was first given in 1942 by the Dance Players it was not only an outstanding ballet in that organization's repertoire, but could hold its own with nearly any ballet that has been created since. One wondered why it was allowed to have been kept off of the boards for such a long time. And as one viewed the current version one wondered why it was allowed to be edited to such an extent that a mere skeleton of the original survived.

While the wonderfully eerie quality was retained, there was no character development, and the dances were often clipped to nothing. The Jinx, as played by Moncion, was entirely unconvincing as the evil force in the little circus troupe. Beatrice Tompkins, as the Bearded Lady, was not the pathetic figure hopelessly infatuated with the Jinx, as originally conceived, but more a comic figure. This was not the fault of Miss Tompkins, but rather of the direction. And so on down the line. Even the romance between the Wirewalkers (Janet Reed and Frank Hobi) and Janet Reed's falling from the wire, were hardly presented with the original impact. It is hoped that a little more time and effort will be spent on the work, as the ballet has too much merit to be treated so shabbily.

Symphonie Concertante in E flat and the Four Temperaments were the other two works presented and both were danced exceptionally well. Symphonie Concertante had Tallchief, LeClercq, Bolender in the solo roles. Tallchief, of course, is a first-rank ballerina, and although LeClercq is no match for her it is interesting to note an improvement in her use of arms and hands. Melissa Hayden danced the Sanguinic Variation (formerly Tallchief's part) in the Four Temperaments with spirit and technical assurance.

Hugo Fiorato was the violinist and Jack Braunstein the violist in the Mozart work, while Nicholas Kopeikine was the pianist in Hindemith's Four Temperaments.

Tallchief in Firebird

With the revival of Stravinsky's Firebird on Nov. 27 came the most brilliant choreographic flash one is ever likely to see. When it comes to exciting ballet feats that virtually border on acrobatics, there is no one today who can rival Balanchine in their creation; and in Maria Tallchief he has his exemplary interpreter. Many of the steps had the audience literally gasping, and Tallchief's perfection throughout the entire dance was something rarely, if ever, seen. For she was not only dancing, she *was* the captured Firebird and never did she let one forget it. Moncion, as Prince Ivan, the one who captures her, gave excellent support, and brought dignity to his role. All of this glitter comes during the first ten minutes of the ballet. If everything becomes anticlimactic during the remainder, it is less the fault of Balanchine than the nature of the ballet. The Maidens' Dance, which follows the brilliant pas de deux, is a folk-dance along simple lines; and while Balanchine builds up the dance of the Monsters to as high a pitch as possible, with some sensational lifts for Miss Tompkins, it still doesn't come near the opening scene.

Chagall's set (as much as can be seen on the City Center Stage) and costumes are better suited to the more exciting choreography of Balanchine than the Bolm version for which it was originally designed.

Jerome Robbins was the central figure in a clean-cut performance of his ballet, The Guests. Tanaquil LeClercq and Magallanes danced the duet with a great deal of strength and style. The final work of the evening, Symphony in C, had Janet Reed in the Tallchief part. This was not a happy bit of casting, for while Miss Reed is a very talented dancer she has neither the power nor temperament for such taxing classical parts. She is primarily the ingenue type.

MARIA TALLCHIEF AND FRANCISCO MONCION, featured dancers in the Balanchine version of Stravinsky's Firebird premiered by the New York City Ballet on Nov. 27. *(Photo—George Platt Lynes.)*

Bourrée Fantasque Premiered

On Dec. 1 Balanchine came up with his final offering of the season—Bourrée Fantasque, with music by Chabrier, and costumes by Karinska. This was a sure-fire combination. Karinska's costumes, with their accent on black, and with just enough dark red, blue and yellow to be effective, against the white diaphanous draped curtains were brilliantly conceived. These with Chabrier's sparkling effervescent music framed Balanchine's ideas handsomely. The choreography is not very inspired, but the music carries it. The first movement, with Tanaquil LeClercq and Jerome Robbins in the solo parts, resorts to the ever-present "ballet burlesque." While it is done exceptionally well as far as the dancers are concerned there is little true invention; turns in second with a bent knee and toes turned up are the sort of thing that is featured. The second section, Prelude, is a beautiful adagio-like movement, with Tallchief and Magallanes dancing the central roles. In direct contrast, this section has nobility of manner, poise and a beautifully sustained quality. The final section, Fete Polonaise, with Janet Reed and Herbert Bliss as the leading figures, is more or less a free for all, especially since there are about twice as many dancers on the stage as there should be for its size. In character the final movement follows the Balanchine formula used in Theme and Variations and Symphony in C. However, the whole thing adds up to a gay and joyous affair, if not an important contribution, and it will undoubtedly prove to be a popular item in the repertoire.

The program opened with a weak performance of Concerto Barocco and closed with a repetition of Orpheus.

No little credit for the success of the season should go to Leon Barzin, musical director for the company. He not only is sensitive to the dancer's tempi but is also able to make the orchestra sound. His capable assistant is Charles Blackman.

The company is scheduled to return for another season at the City Center during the third week in February.

Kitchell at Carnegie

Twelve dances—six old, six new—were presented by Iva Kitchell, who returned to another capacity audience at Carnegie Hall on Dec. 4 to give a program of dance satires. Miss Kitchell, accompanied by the composer-pianist, Harvey Brown, again proved to be a mistress of her particular medium. She has looked with a fresh eye on the weaknesses of tradition and has undertaken to satirize them. The result is frequently a wonderful mixture of sense and nonsense, supported by the movements of a dancer who is more than technically competent. Everything in the dance comes under Miss Kitchell's observation—classic ballet of the Swan Lake-Giselle variety; the Duncan School; the Graham school; students; opera ballet; conservatories. Miss Kitchell, too, has exceptional ability as a mime. Of her new satires, Lament for a Wilted Lily poked fun at the modern and interpretive schools in general, Carmen Kitchell from Kansas was a take-off on the way operatic Carmens dance their roles, and Chanteuse-Danseuse a commentary on the singing dancer of the Ziegfeld era. In the latter Miss Kitchell added still another facet to her many talents and broke into raucous voice. The other new works were named The New Hat, Obsession, and Many Me's. Some were clever, especially The New Hat, but none matched the three best things of Miss Kitchell's old repertoire—The Tale of a Bird, Something Classic, and Soul in Search.

The review of Sybil Shearer's New York concert which took place recently at Carnegie Hall will appear in the Jan. 1 issue.

NEWS OF THE ARTISTS

Norman Atkins, baritone, gave a recital on Dec. 10 at the YM and YWHA. Susan Wanke was the accompanist.

The Morning Choral of Brooklyn, Howard Kasschau, conductor, with Claire Ross, accompanist, began the 31st season of winter concerts on Dec. 13 at the Brooklyn Academy of Music. Assisting artists were the Brooklyn Chamber Music Society directed by Carl H. Tollefsen.

Edward Lee Tyler, bass-baritone, and Ethel Elfenbein, pianist, gave a faculty recital on Dec. 4, at the Music School of the Henry Street Settlement, the second in five concerts for the benefit of the Children's Scholarship Fund. Virginia Harper was at the piano for Mr. Tyler.

Doris Doree, back from a tour with the Charles Wagner Opera, left on Dec. 4 for Ireland to fill an engagement at the Gaiety Theater in Dublin. She then goes to Covent Garden, London, for two weeks, and on Jan. 6 will sing in Goetterdaemmerung at the Paris Opera with Kirsten Flagstad.

LEON VARKAS
Premier Danseur
METROPOLITAN OPERA ASSOCIATION

La Meri — Dances of India - Spain The Orient Latin America
110 E. 59 St., N. Y. 22

IVA KITCHELL
DANCE SATIRIST
Mgt.: NCAC, 711 Fifth Ave., N. Y. C. 22

JUANA — *Dances of Orient and Spain Concerts and Illustrated Lectures*
134 W. 58 St., N. Y. 19, N. Y.

IRENE HAWTHORNE
Premiere Danseuse, Metropolitan Opera Assoc., Season 1946-1947
MGT.: NCAC LECTURE AND SPECIAL ATTRACTIONS
Selma Warlick, Director
711 Fifth Ave., N. Y. 22, N. Y.

Taji Bey — Authentic DANCES FROM THE EAST and her ORIENTAL DANCE CO.
Pers. Rep. Edw. A. Lowenst, 59 Perry St., N. Y. C.

MIRIAM WINSLOW
CONCERT DANCER
Suite 703, 119 West 57th Street, New York 19, N. Y.

TASHAMIRA — "... the lovely and lyrical Tashamira ..." *John Martin*
Personal Representative: PAUL CARLTON, 505 Fifth Avenue, New York 17, N. Y.

ELENA IMAZ — INTERNATIONAL DANCE TRIO
Exclusive Management: W. Colston Leigh, 521 Fifth Avenue, New York City 17, N. Y.

RADIO, TELEVISION: By WILLIAM A. TAYLOR

Freud in Tin Pan Alley

Though there have been studies of the types of music broadcast by the major networks, which themselves make a very thorough research into the popularity of their offerings, it has seldom been done from the purely psychological angle.

Recently, however, an interesting attempt has been launched to apply the methods of Freud to "mike"-born ditties. Titled Rhyme and Reason, the series made its bow over Station WNEW, New York, on Nov. 28, enlisting Dr. Nandor Fodor, psychologist, to analyze the lyrics of popular tunes (Mons., 10:00 p.m., EST). The aim, as announced, is to "uncover the negative and positive psychological attitudes and implications" revealed" in song hits, old and new.

"The emotional attitudes expressed in popular songs and the possible influence they can exercise through radio and other media are of considerable importance to the national mental welfare," Dr. Fodor is quoted as saying. "The men and women who write the words of our popular songs must be aware of the possible emotional harm that can be done by certain lyrics."

The songwriters themselves have to learn discipline through psychological training. "They must ask the question, 'Is it worthwhile, for the sake of rhyme, to ignore the harm of a suggestion that reaches millions of the nation'? . . . If we can render writers a little more psychologically conscious we shall achieve a great deal."

Power of Music

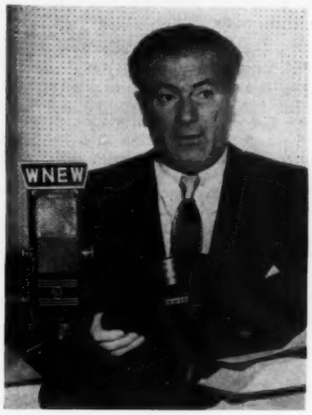
"As soon as it is broadcast or circulated widely in any form, a song ceases to be private emotion, and becomes shared by millions of persons; it becomes an instrument of emotional integration, and as such we cannot afford to neglect it. Songs can affect social attitudes and help make good citizens or bad," says the psychologist. "They can incite people to laughter or tears—or war," he continues, adding the well-known fact that "they can spread propaganda good or bad. Songs can make the nation lovesick or over-sentimental, or better integrated emotionally.

"There is nothing that finds its way to the heart more easily than music. Songs can evoke a vast range of forgotten and repressed feelings; in that sense, they offer a means of catharsis on a national scale.

"Musical broadcasts have a direct influence on the unconscious mind of the nation, and it is from the unconscious that finally all conscious attitudes are born. Therefore, musical education might present one of the most subtle means of emotional integration."

Better Broadcasts Desirable

Although this program intends to devote itself to a rather restricted field of material, psychologists might with profit analyze values to be found in all radio music. It is obvious that the power to educate or degrade the public taste is potent in this medium, for it invades the homes of millions daily and nightly.



DR. NANDOR FODOR, practicing analyst in New York City, member of the New York Academy of Science, and associate of the Association for the Advancement of Psychotherapy, appears on WNEW's program, Rhyme and Reason. *(Camera Associates, Inc.)*

The Musical Courier has in recent months been sponsoring a campaign for the improvement of quality in broadcast music, and the increase of the better examples of such offerings. The National Federation of Music Clubs, through its radio chairman, Sigmund Spaeth, has proposed an active campaign to this end. Now comes a scientific man with a thesis that supports to the full these efforts. Here is a cause that ought to enlist the efforts of all interested in the welfare of music in the United States.

Good Music Curtailed On Radio This Season

In comparison to other years the "serious" music programs currently broadcast by the major networks offer pretty sparse selection in variety and balance. Needed is a broader musical repertoire, which should include vocal, instrumental and a good measure of chamber music, heard at convenient listening hours.

Today, more than ever, it is a responsible public service duty of the major networks to instigate a long-range, well planned and consistent music educational policy for the many thousands of potential music-lovers.

Among the fine programs which have been eliminated (in some cases lasting an hour or more) are the Boston Symphony, directed by Koussevitzky (WJZ); the Philadelphia Orchestra, led by Eugene Ormandy (CBS); the Cincinnati Symphony, conducted by Eugene Goossens (WINS); ABC's Symphony Orchestra, heard on Saturday afternoons (WJZ); and the same network's excellent Coffee Concerts, which featured chamber music and the Budapest String Quartet. CBS, among others, cancelled six exceptionally worthwhile series—Invitation to Music with the CBS Symphony Orchestra, presenting music old and new; Gateways to Music; New Voices in Song; the Juilliard Music School series, and Eileen Farrell.

Some Redeeming Features

This year the National Broadcasting Company leads the networks in the variety and number of programs. Heading the list is the NBC Symphony Orchestra, heard 52 weeks in the year as a sustaining feature, with Toscanini directing the fall and winter seasons; other features are The Album of Familiar Music with vocal soloists, the orchestra conducted by Gustav Haenschen; the Harvest of Stars, featuring James Melton, and Frank Black directing the orchestra; The Railroad Hour, presenting operetta and musical comedy programs; The Voice of Firestone, with Eleanor Steber alternating with Christopher Lynch, Howard Barlow conducting; The Telephone Hour with guest stars and Donald Voorhees directing the Bell Symphonic Orchestra; and the Cities Service Band under the direction of Paul Lavalle. There are also the NBC String Quartet and the Boston Symphony Rehearsals.

This season the Columbia Broadcasting System's fare is decidedly slim, when checked against that of former years. The New York Philharmonic-Symphony remains as a sustaining feature, with the broadcast time cut to an hour and a half instead of the entire concert, as formerly; Trinity Choir; the Choraliers; The Longine Symphonette with Mishel Piastro conducting; and the Carnation Contented Hour are other spots.

On ABC and Mutual

The American Broadcasting Co. still airs the Introduction to Music series, and other current fare on this chain includes At Home With Music, given in cooperation with the National Federation of Music Clubs under the direction of Sigmund Spaeth; and the Metropolitan Opera's Saturday matinee performances. The Opera Auditions of the Air have not been resumed. Definitely scheduled for Monday evenings early in January, "Let's Go to the Met" series will be heard again with the ABC Symphony Orchestra, although a conductor has not yet been assigned. The network's music department is at present negotiating with Dr. Karl Krueger, formerly conductor of the Detroit Symphony Orchestra, to head a weekly Symphony series. The "Carnegie Hall" program, with Dr. Frank Black's orchestra and the Piano Playhouse, have been continued.

The Mutual network has an exceedingly scanty list of music broadcasts to offer. On Sundays can be heard the Chamber Music Ensemble, and Music for Half an Hour; on Fridays, Sylvan Levin's excellent Opera Concerts; Saturdays, the Mutual Concert Hall, and the operettas of The Chicago Theatre of the Air.

This, of course, is apart from the large quota of music of excellent quality sent out daily by such stations as WQXR and WQXR-FM; the New York Municipal Station, WNYC; FM Station WABF and others, which are restricted to listeners around New York.

Louisville Orchestra in TV Bow

Marking its 10th year of special children's concerts, the Louisville Orchestra, under the direction of Robert Whitney, made its television debut on WAVE-TV, Louisville, Wednesday, Nov. 16 (2:30 p.m., EST) from Memorial Auditorium. This is believed to have been the first presentation of a symphony orchestra's children's concert on television.

The afternoon concert featured The First Thanksgiving with William Pickett, baritone, as soloist, and included Edward German's Shepherds' Dance and Morris Dance from Henry VIII, excerpts from The Seasons by Haydn, Charles S. Skilton's Indian War Dance, and excerpts from the final movement of Dvorak's "New World" Symphony.

RADIO NOTEBOOK

Believed to have been the first sponsored simulcast of so large a scope, the Longines-Wittnauer Watch Co. on Thanksgiving Day presented over the full CBS radio and TV network an hour-long program featuring the Longines Symphonette conducted by MISHEL PIASTRO, the Choraliers led by EUGENE LOWELL, and a special corps de ballet. . . .

As a result of radio listeners' praise of a dramatized re-creation of the "Met's" first night, Oct. 22, 1883, on OPERA NEWS OF THE AIR during ABC's Met Opera B/C, Sat., Nov. 26, other periods of the opera company's history will be presented on the same intermission feature during forthcoming Saturday Matinee B/Cs. . . .

ADELAIDE VAN WEY was the featured guest on the Wishbone Party program over WINS recently. During the program the contralto was interviewed on her research in folk music, and excerpts from her album of Creole recordings were played. . . .

A new musical program, Main Street Music Hall, starring EARL WRIGHTSON, with ALFREDO ANTONINI and his orchestra, made its CBS debut Sat., Dec. 10 (4:15 p.m., EST). The program will be heard again Sat., Dec. 17, then rescheduled in a new time period. . . .

Brig. Gen. DAVID SARNOFF, chairman of the board of RCA, was presented with a citation, Dec. 10, by the United Nations' Department of Public Information for his advocacy of concepts of Freedom to Listen and Freedom to Look; presentation took place at Carnegie Hall, on the occasion of the commemoration of the first anniversary of the adoption of the Universal Declaration of Human Rights. . . .

LORNE MUNROE, young Philadelphia cellist who won the 1949 Walter W. Naumburg Musical Foundation Board Award, was guest soloist on NBC's Telephone Hour, Mon., Dec. 12. CARROLL GLENN, violinist, 1938 Naumburg winner, was heard as associate in the final programmed work.

Nat'l Music Council Award To Stokowski

The National Music Council's Award of Honor was presented to Dr. Leopold Stokowski, conductor of the New York Philharmonic-Symphony, during the orchestra's broadcast over CBS on Sunday, Nov. 27 (CBS, 3:00-4:30 P.M., EST). Dr. Howard Hanson, president of the Council and Director of the Eastman School of Music, made the presentation. The award was given to Dr. Stokowski for his contribution to the development of American music during the season 1947-48.

Elvira Helal Touring U. S.

Elvira Helal, recently returned from a two-year stay in Italy, is currently on tour in this country as Violetta in Traviata, and Gilda in Rigoletto. Among other engagements, the young soprano has been heard in Omaha City, Kansas City, Denver, Minneapolis and Portland, Ore. While in Europe she sang leading roles with the San Carlo, Naples, and in Bari.

Henry Colbert
15 West 44th St., New York 18, N. Y.

ALBENERI TRIO
ERICH ITOR KAHN, Piano — GIORGIO CIOMPI, Violin — BENAR HEIFETZ, 'Cello

STEFAN AUBER
'Cellist

CARLO FERRO
Violinist

SEYMOUR MANDEL
Baritone

PRO ARTE QUARTET
of the University of Wisconsin

Management and Publicity for NEW YORK RECITALS

FREDRIC VONN
Composer — Pianist
"GREATEST IMPROVISOR ON THE 6 B's"
Concert — Radio — Television
54 West 74th St., N. Y. C. 23 EN. 2-2259

SYLVAN LEVIN
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

ROBERT MERRILL
LEADING BARITONE—METROPOLITAN OPERA
Tour Mgt.: NCAC, 711 Fifth Ave., N. Y. C.
Per. Rep.: Moe Gale, 48 W. 48th St., N. Y. C.

HERMAN NEUMAN
MUSIC DIRECTOR, Station WNYC
2500 Municipal Building, New York 7, N. Y.

CANTOR **MAURICE GANCHOFF**
TENOR
RADIO — CONCERT
Suite 701 119 W. 57th St., N. Y. C. 19

ROY CAMPBELL
TEACHER OF SUCCESSFUL SINGERS
Styl-izing for Radio, Television and the Theatre.
607-08 Carnegie Hall New York

ANNA FITZU
Vocal-Opera Studios
Co-Teacher: FREDERIC PERSSON
1247 N. Dearborn Pkwy., Chicago, Ill. Tel.: MI. 2-6975

EDWARD **COLLINS**
Pianist—Composer—Conductor
508 Kimball Building Chicago, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 E. 55th St., Booking 1948-1949 Chicago 15, Ill.

SONIA **SHARNOVA**
CONTRALTO
Studio: 512 Fine Arts Building, Chicago 5, Ill.
Phones: Studio—WE. 9-2705 Res.—LI. 8-1237

NORMA HETSCH
CONTRALTO
RADIO — OPERA — CONCERT
825 Orchestra Building, Chicago 4, Illinois

RUTH SLATER
CONTRALTO
2836 N. Cambridge Ave., Apt. 3
Chicago, 14 Phone Lakeview 5389

FRANZ BENTELER
CONCERT VIOLINIST
Pers. Rep.: Bertha Ott, 306 S. Wabash, Chicago, Ill.

ROSALIND GROB
DRAMATIC SOPRANO
OPERA—CONCERT—ORATORIO—RADIO
62 W. 74th St., Chicago 21 Phone: ABE 3820

MARY C. PETERSON
PORTRAITS IN OIL and BLACK AND WHITE
1433 Dearborn Parkway, Chicago, Ill. DELaware 5971

FRANCES GODWIN
SOPRANO
Mgt. Concert Div. of Nat'l. Opera Ass'n. Inc.
1140 Lake Shore, Evanston, Ill. Tel. DA. 8-1939

John David Anello
CONDUCTOR
Opera — Concert — Voice Coach
2004 EAST EDGEWOOD AVENUE · MILWAUKEE 11, WIS.

RAISA-RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

NAOMI WATSON
CONTRALTO
Concert mgt.—Arthur Seith
447 So. Kenilworth — Tel. Village 1787, Oak Park, Ill.

MARIA **HUSSA—GREVE** SENIA
Soprano Basso
Teachers of
OPERA — LIEDER — ORATORIO — DRAMATICS
SHERWOOD MUSIC SCHOOL

HANNA BUTLER
TEACHER OF VOICE AND OPERA
410 S. Michigan Avenue

WILLIAM CHARLES
BASS BARITONE
Mgt.: Clarence E. Cramer, Kimball Bldg., Chicago, Ill.

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

Kubelik Leads Chicago Symphony And Solo Artists Draw Ovations

By RENE DEVRIES and DOSHA DOWDY

CHICAGO.—Rafael Kubelik, who held sway over the Chicago Symphony Orchestra for the past three weeks, made a very good impression as a sincere and musicianly leader. Young in years but mature in his art, the tall, handsome wielder of the baton duplicated in a measure the success which was his in Europe and South America. Mr. Kubelik is sure of himself, and has an extraordinary memory to back up his knowledge of old and new scores.

As a tribute to Czech composers he offered Janacek's rhapsody, Taras Bulba (scoring only a *succès d'éstime*) after paying respects to Smetana with a brilliant performance of the Overture to the Bartered Bride. He also gave us Dvorak's "New World" Symphony; Frantisek Mica's Symphony in D major (which could have lain dormant for another century so far as we are concerned); and Martinu's Double Concerto for String Orchestra—a composition likely to remain in the repertoire of our orchestra.

Nobody can cavil with Kubelik's diversified programs, which in addition to the purely symphonic works from the pen of his countrymen, contained symphonies by Beethoven, Mozart, Brahms, Honegger and Bruckner. He proved himself a meticulous interpreter, with a thorough knowledge of his scores, though his readings were at times more earnest than profound.

Morini Scores as Soloist

Erica Morini, soloist under Kubelik, gave a virile and highly dynamic performance of Tchaikovsky's Violin Concerto for the Tuesday afternoon habitues, and a well-nigh perfect presentation of Mozart's A major for connoisseurs at the regular mid-week pair of concerts. After the vivid temperament shown in the Tchaikovsky, Morini's angelic delivery of the Mozart made a happy contrast for display of her virtuosity and artistry of the highest order, and gave us reason to be doubly thankful for our blessings on this Thanksgiving Day. Miss Morini's personal triumph mounted to a prolonged ovation, in which she graciously invited both conductor and orchestra to participate because of their splendid accompaniment.

Tourel's Song List

When in 1931 Jennie Tourel made her debut with the Chicago Opera Company as Frederic in Mignon, we were rather meagre in our praise of the newcomer. When, a few years later she returned to sing the title role in the same opera, we did not "go overboard" either.

Now, however, Miss Tourel occupies a commanding position among interpreters of song literature and sings with great authority in more than half a dozen languages. The recital was distinguished also for the scope and variety of the fare offered.

Pan American Festival

The Pan American Festival, sponsored by Mary Wickerham Concert Management, was launched auspiciously by lovely Bidu Sayao, a *charmeuse* among vocalists. No doubt Miss Sayao would get our vote in any fashion show; for, wearing a king's ransom around her neck, she intrigued our eye as much as her well-placed voice pleased our ear.

A lovely tone and interpretative taste made her delivery of French chansons, songs of American composers, arias from varied operas and those of her own country, delightful. Appropriate to the Pan American Festival, she closed her program with folksongs of Brazil.

Sadler's Wells Sells Out

The Sadler's Wells Ballet took this city by storm to the tune of over $100,000 for its ten performances at the Civic Opera House, and a return engagement of three weeks duration has been announced for next season. R. D.

Business Men's Orchestra Premiere

The opening concert of the 28th season by the Chicago Business Men's Orchestra featured an American premiere of Vivaldi's Concerto in E flat major for violin and string orchestra, played by Louis Kaufman, making his second appearance as soloist with the organization. The work is one of eight concertos found this summer by Mr. Kaufman, after lengthy search in Europe for the missing eight of twelve concertos grouped under the title, "The Struggle between Invention and Harmony." Mr. Kaufman's performance of the concerto marked not only the first performance in America, but probably the first one anywhere, it is thought, since the composer himself played it some 200 years ago. Mr. Kaufman and the orchestra, under its leader, George Dasch, with Annette Kaufman playing the harpsichord part, gave a deft performance of the lovely work, with respect for its simplicity and purity of style. The appreciative audience was pleased with a repetition of the attractive closing movement—Allegro con brio.

Mr. Kaufman was also soloist in Beethoven's Concerto for Violin and Orchestra. Brilliant effects were achieved with extraordinary ease, in the Allegro and Rondo movements and in contrast, the lovely slow movement was played with warmth and beautiful tone. The artist was given prolonged applause and returned to play an encore. Purely symphonic works were Grieg's overture, In Autumn, and Hanson's Symphony No. 2 ("Romantic").

Serkin's Recital

Rudolph Serkin's recitals are always events of high importance, but his Orchestra Hall recital played recently on the Allied Arts Piano Series was also an exciting event. Exciting not for the technical feats achieved, for those were too well perfected to be obvious, but for the complete musical satisfaction which came from hearing so great an artist interpret and perform wonderfully such master works as Haydn's E flat major sonata, Bach's French Suite No. 5, in G major, Beethoven's "Waldstein" sonata, and Schumann's Etudes en forme de Variations. Mr. Serkin brought to each of these musical monuments new meaning and still greater significance.

Eunice Podis's Program

Hailed as a young American piano virtuoso, Eunice Podis well justified the appellation in a concert in Kimball Hall, Nov. 28. A national winner of the Federation of Music Club's young artists' auditions four years ago, Miss Podis had not been heard before in a Chicago recital. In two Preludes and Fugues by Bach the artist disclosed keen insight into stylistic values and full tonal and technical command. The centerpiece of bravura playing was Brahms' Variations on a Theme of Paganini, Book 1. Here the execution was always under firm control, the pyrotechnics blended with the musical substance. The range of the artist's expressive powers is an extensive one—from a poetic utterance of warmth and sensitivity in the Waltz in A minor by Chopin to utmost dramatic intensity and vigor in the Etude in D sharp minor by Scriabin. The contemporary work new to Chicago was Four Anniversaries by Leonard Bernstein, musical birthday cards to four of the composer's friends. D. A.

Perry O'Neil Heard

Perry O'Neil, playing his second Chicago recital of the year, amply fulfilled the promises of his appearance last May, and again impressed his hearers with his technical immaculacy, fine stylistic sense and great beauty of piano tone.

A program listing Mozart's D minor Fantasy; Beethoven's Sonata, op. 13; Mendelssohn's Prelude and Fugue No. 1; the Sonata No. 3 of Dello Joio; Ravel's Sonatine and shorter pieces by Kabalevsky and George Garratt, displayed this fine young pianist's powers to good advantage. If the Beethoven sometimes failed of sonority and perfect legato line, it also lacked happily the syrupy sentimentality and nervous emotionalism too often inflicted upon this work. The technical clarity of the Mendelssohn, the crystalline tonal quality of the Ravel, and the commanding power of the rugged Dello Joio work, contrasting with the elegance of Mozart and the Kabalevsky miniatures, all bespeak the musical perception and the power to articulate it which might be the basis for development of a mature artist of important attainments. H. L. B.

Contemporary American Works Given

An orchestral concert under the direction of Herman Felber was presented in Cahn Auditorium, Evanston, Nov. 30, by the Recording and Transcription Fund of the American Federation of Musicians, James C. Petrillo, president, in cooperation with the Chicago Federation of Musicians, Local 10, A.F. of M., and the Northwestern School of Music. The orchestra was composed of 75 professional musicians. The concert, free to the public, programmed works by A. Donato, Fessinger, Sister Mary Bernards, Robert Delaney, John Pozdro, Holdon Mathews, Phil Warner and William Schroeder.

Community Symphony Heard

The Community Symphony Orchestra (formerly Co-Operative Symphony) gave a concert under its conductor, Leon Stein, in Lake View High School, Dec. 2. Dolores Hecht was heard as soloist in Gluck's Del Mio Dolce Ardor, in arias from Tosca and Traviata, and a group of songs with piano. Works by Offenbach, Mendelssohn ("Scotch" Symphony), Rimsky-Korsakoff and Wagner were played by the orchestra.

Chicago Mendelssohn Club Appears

The Chicago Mendelssohn Club (Jacques Homier, conductor) gave its initial concert of the season in Kimball Hall, Nov. 22, featuring Lois Willy, soprano, accompanied by Beula Jackson. Miss Willy sang two groups listing an air from Arne's Comus; songs of

RUDOLPH GANZ
Booking 1949-50
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano—Decca Records

AMERICAN CONSERVATORY OF MUSIC—CHICAGO
Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

VIRGINIA **PEMBERTON**
Leading Soprano: Chicago Opera Co. — Boston Grand Opera Co.
179 E. Lake Shore Drive, Chicago 11, Illinois

Brahms; Verdi's Pace, Pace Mio Dio from La Forza del Destino; and songs in English written by McArthur, Warren, Hageman, Quilter and Golde. Early Italian and English songs, airs by Handel, Duparc, Gaul and Wagner; Negro Spirituals, and lighter songs by Pache and Lecuona were sung by the chorus.

Boguslawski College of Music Events

The Boguslawski College of Music announces an Opera Work Shop to be conducted by Isaac Van Grove, Jan. 3 to March 11, affording opportunity for professional and artist student performances. Mr. Van Grove was for eight years conductor of the Chicago Civic Opera (appointed by Mary Garden, who was directress at that time). He will also conduct several important performances in Chicago during December and January.

He has been artistic director and conductor of the Cincinnati Opera Company for eight years and is the current conductor of the Cleveland Operetta Season. Such artists as Gladys Swarthout, Dorothy Kirsten and Virginia MacWatters are among the many celebrities who have coached with him. Mr. Van Grove has conducted Ravinia Park concerts and was associated with Max Reinhardt productions in New York and Hollywood.

Leonard Shure conducted four master classes at Boguslawski College, during December. These classes will be continued monthly throughout the season.

Students of Ruth Daniels Nelson and Mona K. Jonas were presented in recital in Baldwin Hall in late November.

Blanche Strom Nordberg's Activities

Blanche Strom Nordberg was a featured soloist at the faculty reception and tea in the Bessie Williams Sherman Studios, playing numbers by Poulenc, Chopin, Merikanto and others. The Musical Arts Club had her as their soloist this fall, and she appeared in recital program in Evanston late this month. Miss Nordberg's classes, private lessons, and coaching, in addition to recital performances, make up a busy schedule.

Van Dusen Studio Notes

The Van Dusen Organ Club held its first meeting this season in the organ salon of the American Conservatory of Music. The program was played by Robert Lodine, pupil of Edward Eigenschenk. Announcement was made by Dr. Van Dusen of recent appointments to organ positions in New York State of three past presidents: Winston Johnson, Victor Mattfeld, and Peter Fyfe.

Marjorie Jackson, artist pupil of Frank Van Dusen, was presented in organ recital (Bertha Ott, Mgt.) in Lutkin Hall in early November. Miss Jackson was 1948 winner of the organ contest for Young Artists sponsored by the Society of American Musicians.

Robert Lodine, 1949 winner of this contest, was also presented in Lutkin Hall recital, Dec. 5. Mr. Lodine has been elected president of The Van Dusen Club for the season, 1949-50.

Wayne Balch, a Van Dusen pupil, has been engaged to head the organ department of Monmouth College, Monmouth, Ill.

Naomi Watson Gives Vocal Program

Naomi Watson has made big strides in her art since we last heard her. (She has, incidentally, lost much *avoirdupois* and her song has benefited considerably by it.) In her recital at the Eighth Street Theater, her rich voice has taken on added volume without losing any of its luscious quality. However, throughout her interesting and taxing program, Miss Watson was obviously hampered by a cold. In spite of this, she achieved success, especially in her rendition of O Mio Fernando from Donizetti's La Favorita in which the singer won the complete approval of her large audience, and gave an extra. Admirable diction in the languages employed — Italian, French, German and English—was another reason for congratulating Miss Watson, who had the good fortune of having Arpad Sandor a prince among accompanists, at the piano. R. D.

Sigma Alpha Iota Foundation Board Will Hold N. Y. Meeting in January

A recent pamphlet outlining accomplishments and future plans for the Sigma Alpha Iota Foundation has attracted widespread interest. The Sigma Alpha Iota Foundation was established several years ago to provide a channel whereby projects and philanthropies of this national music fraternity could be enlarged to afford greater helpfulness to the music world. During the inauguratory stages, Foundation activities were administered by the fraternity's National Executive Board and later with the assistance of the first Foundation Board chairman, Julia Fuqua Ober. Now, with the completion of its personnel, the Foundation Board is an established organization operating under the guidance of its new chairman, Glad Robinson Youse.

GLAD ROBINSON YOUSE
(Photo—Bruno of Hollywood)

Mrs. Youse is an honorary member of Sigma Alpha Iota and has served on the Foundation Board since its inception. She is particularly noted as a composer, and her published works appear among the releases of several leading publishing houses.

During January the first formal meeting of the Foundation Board will be held in New York City, bringing together representatives from all sections of the United States. Members of this board include: Rose Bampton, Kathleen Davison, Mrs. H. Carroll Day, Mrs. John D. Frizzell, Mrs. Guy Patterson Gannett, Edna Hebel Geimer, Mrs. H. S. Godfrey, Mrs. Morris Dunn Jackson, Ida Krehm, Marjorie Lawrence, Mrs. E. P. McMahon, Mrs. Claire McTurnan, Jarmila Novotna, Julia Fuqua Ober, Mrs. Hugh Patterson, and Mrs. D. D. Rasco.

Scholarships Awarded

Among the first activities undertaken by the Foundation was the presentation of scholarships to leading music training centers. Three such awards have been given to the Berkshire Music Center, Lenox, Mass., two to the Fontainebleau School of Music in France, and two to the National Music Camp, Interlochen, Mich. In addition, plans are now under way for the establishment of a scholarship for graduate study to be given a Sigma Alpha Iota member. This award is the only one restricted to fraternity members, and will be presented at the 1950 National Convention in Chicago. It provides funds for graduate study in any field of music at a school to be chosen by the recipient.

Another project operating under the auspices of the Foundation is the Sigma Alpha Iota American Music Awards program. Recent developments in this program include the release of the Sigma Alpha Iota Modern Music Series published by Carl Fischer, Inc., as well as the composition competition now in progress. The contest offers cash awards in two classifications, public performance of the works, and royalty rights on the published compositions, which will appear as a part of the Modern Music Series.

In outlining fraternity accomplishments and future activities which may be undertaken by the Foundation, the leaflet recently released states:

"Thousands of America's musicians have had the advantages of Sigma Alpha Iota training. These same thousands have become a vital part of our country's musical life as performers, composers, teachers, community leaders and philanthropists. Their individual and collective contributions to the nation's cultural advancement have been noteworthy.

"Equally significant is the record of the fraternity itself, achieved through the coordinated efforts of its nation-wide membership. Since its beginning Sigma Alpha Iota has actively fostered the musical growth of this country. As it approaches its historic half-century mark the fraternity proudly records the expansion of its national interests to those of international proportions.

"Organizational activities of such scope demand an extended financial basis for operation. The Sigma Alpha Iota Foundation was established to meet these needs. Foundation funds permit accomplishment not allowable under the regular budget.

"Your help will enable us to increase our scholarship—to provide additional funds for specialized study among those of a graduate level—to grant loans to a greater number of undergraduates—to provide more adequate counseling for college women and for our chapters—to undertake a program of effective professional guidance—to do more fully our share in the practical encouragement of the creative artist—to provide placement facilities for the performing artist—and to enlarge fraternity activities, nation-wide cultural contributions, and world-wide helpfulness."

William Haaker Opens Two Series

William Haaker inaugurated his first season as conductor of the Richmond (Va.) Symphony on Dec. 5 in the Mosque Civic Auditorium. The program included Natchez on the Hill by the Virginia composer, John Powell.

Mr. Haaker is also conductor of the Virginia Symphony which opened its schedule of concerts last month in Kilmarnock, Va. At that concert Mr. Haaker presented another American composer to Virginia audiences, when he programmed the Prelude and Fugue for Strings by Park Grant. Visits to over 20 Virginia towns are to make up this orchestra's tour in May.

Swarthout to Be Managed in 1950-1 by Coppicus & Schang

Coppicus & Schang, Inc., Division of Columbia Artists Management, announce the signing of a management contract with Gladys Swarthout, contralto of opera, concerts and radio, for the season of 1950-51.

BERNARD LA BERGE
119 West 57th St., New York 19, N.Y.

English Duo
Viola Morris—Soprano; Victoria Anderson—Contralto

Paganini Quartet

Pascal Quartet

Lucie Bigelow Rosen
THEREMINIST

Artiss de Volt
HARPIST

Robert Kitain
VIOLINIST

Luigi Silva
CELLIST

Hungarian Quartet

The Mannes Trio
LEOPOLD MANNES, Piano
VITTORIO BRERO, Violin
LUIGI SILVA, Cello

Paul Wittgenstein
PIANIST

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

WILLIAM YARBOROUGH
AMERICAN CONDUCTOR
Chesterfield Apartments Richmond, Va.

HILDA BANKS
CONCERT PIANIST
Studio: 205 Pinehurst Ave., New York, N. Y.

Announcing the 1949
NATIONAL PIANO AUDITIONS
For information write National Guild of Piano Teachers, Box 1113, Austin 6, Texas

ZINAIDA ALVERS
MEZZO-SOPRANO
OPERA — CONCERT — RADIO
Mgmt.: Annie Friedberg, 251 W. 57 St., N. Y. 19

JULIA HUME-RHODE
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
113 W. 57th St., N. Y. 19, N. Y. CI 7-4785

HELEN LE CLAIRE
CONTRALTO
"... her interpretations disclosed good style and musicianship." *J. D. Bohm, N. Y. Herald-Tribune*
Pers. Rep.: H. A. Carlson—380 Riverside Dr., N.Y.C.

MADELINE REED
CONTRALTO
Teacher of Sightsinging
Concert — Oratorio — Radio
30 East 68th St., N. Y. 21, N. Y. RE. 4-1406

ALCI
Associazione Lyrica Concertistica Internazionale
Via Santa Radegonda 11, Milano

SHIRLEY RUSSELL
SOPRANO
Covent Garden, London.
Mgt.: William L. Stein, 113 W. 57th St., N.Y.C. 19

INEZ BULL
COLORATURA SOPRANO
Concert — Radio
Suite 701, 119 West 57th St., New York 19, N. Y

FOR CONCERTS AND RECITALS
BRUNEL Canadian Violinist
50 Lincoln Rd., B'klyn 25, N.Y. BUckminster 7-4903

MARIETTA BITTER
HARPIST
Suite 701—119 West 57th St., N. Y. 19, N. Y.

ISABELLE COLLINS
SOPRANO
CONCERT — ORATORIO — RADIO
Suite 701 119 West 57th St., N. Y. 19, N. Y.

SONYA
MEDVEDIEFF - BLINDER
TEACHER of SINGING and INTERPRETATION
57 West 75th St., N. Y. C. 23 Tel. EN. 2-7673

LORENZO ALVARY
BASS-BARITONE
Metropolitan Opera—San Francisco Opera
MGT.: JUDSON, O'NEILL & JUDD, INC.

FRANCES CONAGHAN
Management—Publicity
DONNA GRESCOE, *Violinist*
Dr. HEINZ UNGER, *Conductor*
(Arrangement with NCAC)
94 Wellington Street West
Toronto 1, Canada Plaza 6046

BROOKS SMITH
PIANIST
Suite 701, 119 West 57th St., New York 19, N. Y.

INEZ MATTHEWS
SOPRANO
Mgt.: Katherine Moran Douglas
Ossining, New York Tel.: Oss. 2-2409

Coppicus & Schang, Inc.
(formerly Metropolitan Musical Bureau)
Division
Columbia Artists Management, Inc.
113 W. 57th St., New York

LILY PONS

LICIA ALBANESE

Pierre & Francis
Bernac Poulenc

JUSSI BJOERLING

DE PAUR'S
INFANTRY CHORUS
Leonard de Paur, Conductor

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

MARYLA JONAS

Dorothy Kirsten

NAN MERRIMAN

GEN. PLATOFF
DON COSSACK CHORUS
Nicolas Kostrukoff, Conductor

SUSAN REED

HAZEL SCOTT

William Schatzkamer

SPALDING

Tossy Spivakovsky

Soulima Stravinsky

JENNIE TOUREL

Trapp Family Singers
Dr. F. Wasner, Conductor

Vronsky & Babin

Ljuba WELITCH

NEW YORK CONCERTS: New Scores, Many Debuts, Are Features

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Leopold Stokowski conducting, Nov. 24, E.—The program, with the exception of the last item, Tchaikovsky's overture-fantasy Romeo and Juliet, offered in genuine Stokowskian manner, consisted of three novelties. Carl Ruggles' Organum opened the list. The composer, one of the most daring innovators in American contemporary music, has written a short composition of great impressiveness. Advanced as the tonal language is, it reveals fine sonorities and convincing power. The composer was called on stage several times to bow.

Prokofieff's Sixth Symphony in E flat minor, op. 111, received its American premiere. The work caused the denunciation of the composer by the Central Committee of the Communist Party for writing "formalistic music alien to Soviet taste." It is typical Prokofieff, related to the composer's Fifth Symphony, even in the design of the thematic material —an impressive score, with musical substance and genuine emotional content. The first movement is a dramatic picture of struggle, remarkable in its constructive inventiveness and stirring in its power. The second, a Largo, has great lyric beauty and atmospheric moments which conjure up the shadow of Wagner's Parsifal music. The last is gay, recalling the happy spirit of the composer's Classical Symphony. The performance was received with an ovation.

The other new work was Benjamin Britten's Concerto No. 1 in D major, for piano and orchestra. It is an excellent bravura piece, and Jacques Abram played it to perfection. His remarkable technic and colorful touch elicited from the piano a great variety of hues. Especially the third movement, Impromptu, which replaced an original Blues section and was written almost ten years after the first version was performed, impressed with its fine melodic line and poetic charm. In a performance such as this, the concerto is a sure-fire "hit" with the audience. H. W. L.

Dec. 1, E.—Stokowski concluded his eight weeks' tenure as conductor of the Philharmonic with a program of conservative bearing. (Two more weeks in the spring will round out his season.) Of standard works, he conducted Schubert's "Unfinished" Symphony, Brahms' Violin Concerto, with Isaac Stern as the magnificent soloist, and his own arrangement of the Prelude and Love-Death from Tristan and Isolde by Wagner.

New to these concerts was Wallingford Riegger's Canon and Fugue, a revised version of a composition written while Riegger was still in his formative years. It is a pleasant-sounding piece, effectfully orchestrated in the strict form of the classical tradition. The composer was called to the stage.

The Schubert Symphony was interpreted with great liberties in regard to tempi, too many indeed. Mr. Stern gave a profound and technically excellent reading of the Brahms score, assisted sensitively by the orchestra. The Tristan music sounded sumptuous in Stokowski's arrangement. H. W. L.

Dec. 4, A.—On Sunday Mr. Stern was again soloist, this time in Haydn's Violin Concerto in C major, played with great brilliance and remarkable melodic flow. Mr. Stokowski conducted the orchestra in a Purcell Suite which was performed for the first time in this form. The arrangement by Mr. Stokowski is a charming and sonorous one. His transcription of Bach's Passacaglia and Fugue in C minor and another performance of Prokofieff's powerful Sixth Symphony completed the program. G. B.

Philadelphia Orchestra, Eugene Ormandy conducting, Nov. 29, E.—Mozart's "Jupiter" Symphony opened the program. The clarity of the interpretation and the sensitiveness of the tonal production were admirable.

The second offering was Hindemith's Symphonia Serena. In this work the composer establishes a new structural design of the symphony-pattern, based more on the emotional content of the work than its formalistic and structural design. The whole composition has a pastoral feeling, reflected through an orchestration, imaginative and of richness in its coloring.

Soloist of the concert was Joan Hammond, Australian soprano, who sang Mozart's scena, Misera, dove son, and aria, Ah, non son 'io che parlo (K. 369), Beethoven's Abscheulicher from Fidelio, and later the Letter Scene from Tchaikovsky's Eugene Onegin. Miss Hammond has a well-trained voice and is an astute musician. She is not essentially a dramatic soprano, and for that reason the Beethoven aria, though sung with great knowledge and style, did not actually belong in her repertoire. But her musicianship and technical prowess overcame the difficulties with success, and the audience acclaimed her. H. W. L.

Jeanne Mitchell, Nov. 20, A.—The violinist, whose appearance during this summer at the Stadium drew public attention, again registered her gifts in this recital. With Helmut Baerwald as her sensitive assistant at the piano, she opened her program with Mozart's Concerto in A major No. 5 (K. 219). Bach's unaccompanied Sonata No. 4 followed, with the Glazounoff Concerto in A minor closing the first part of the program. Later Miss Mitchell played shorter compositions by Milhaud, Chabrier-Loeffler, Debussy and Sarasate. Her playing throughout the afternoon revealed the talent and musicianship of the young artist, her technical skill and dexterity. Her fine tone and bowing-technic are praiseworthy attributes. A deeper immersion in the musical values of the Mozart Concerto would have enhanced the appeal of her reading. Encores munificently granted considerably lengthened the program. H. W. L.

Ebe Stignani, Nov. 20, E.—The mezzo-soprano opened her second New York recital with two groups of Italian airs by Sarti, Handel, Piccini, Pergolesi and Durante. The Mozart aria, Non mi dir, from Don Giovanni and the Aria de Lia from Debussy's L'Enfant Prodigue followed. The closing groups included the Nebbie of Respighi; two songs, Felicitá and Melodia, by Alfano; and four Spanish songs by De Falla, El pano moruno, Asturiana, Jota, and Seguidilla Murciana.

Mme. Stignani, an opera singer of fame, appeared to be at her best in the Mozart aria, wherein her vocal powers were more consistently concentrated and the florid passages cleanly executed. The encore to this—Verdi's Stride la vampa —was given popular acclaim by the audience. Her singing of Respighi's Nebbie was warm and colorful, with a commendable depth of interpretative feeling. In some of the old Italian airs, although generally stylistically impressive, there was some deviation in tonal emission and an apparent uncertainty of breath support. The Spanish songs, popular in character, were well received by the audience. Paul Ulanowsky was a sensitive and capable accompanist. L. C.

Chamber Art Society, Robert Craft conducting, Nov. 21, E.—An all-Stravinsky program was conducted by Robert Craft, in which Sara Sarter, soprano; William Hess, tenor; Leon Lishner, bass; the Princeton University Chapel Choir and the Bryn Mawr participated. He offered the complete score of the Pulcinella ballet music, and Four Etudes for orchestra, of which the first three are for string quartet, the fourth, Madrid, for pianola. The cantata Roi d'etoil, written in homage to Debussy (1911), was sung by the Princeton University Choir. The closing number was the *mélodrame* Persephone, in which Vera Zorina read the poem with magnificent feeling for the tenderness of the words. An added attraction was the reading of three poems by W. H. Auden by the author, who wrote the libretto to Stravinsky's forthcoming opera, The Rake's Progress.

The orchestral portion of the program, which gave an interesting insight into various facets of Stravinsky's *oeuvre,* was on the whole projected with persuasiveness and the characteristic deep understanding which Mr. Craft has for his admired master. Where he failed to achieve perfection, this may be attributed to the difficulties of the works and lack of rehearsal time. H. W. L.

Everett Fritzberg, Nov. 22, E.—Mr. Fritzberg climaxed the major portion of his taxing program with a performance of Liszt's Sonata in B minor that was of heroic proportions. Not only was there playing in a grand manner, that included feeling for line and a dazzling octave technique, but in the introspective sections, the expressiveness of Liszt's harmonic innovations was equally persuasive in its own way.

The artist's tonal production is one of his finest assets; he treats the piano as a singing instrument, and the results include a limpid pianissimo as well as sonorous, organ-like resonances. The Brahms-Handel Variations opened the program, and Schumann and Chopin pieces followed. A group of modern works concluded the concert. G. B.

Muriel Kerr, Nov. 25, E.—Muriel Kerr's keyboard gifts, admirably consistent and marked by artistic development, have won her a personal following among New York music lovers during a number of years. She was greeted with enthusiasm at her seasonal appearance, and displayed familiar attributes of sound musicianship and good tone in a program ranging from the Bach-Busoni choral prelude, Nun komm' der Heiden Heiland, through Schumann, Chopin (a group including two preludes and Andante Spianato and Grande Polonaise Brillante), and Ravel, to the Hindemith Sonata No. 3. The last-named work in particular was set forth with a firm grasp of its rather exacting structural and harmonic pattern. The audience was warm in its response. D. L.

Ruggiero Ricci, Nov. 30, E.—The violinist played Tartini's Sonata in G minor ("The Devil's Trill"), opening his recital

3 ESTABLISHED DANCE ATTRACTIONS
Rosario & Antonio
MATA & HARI
SLAVENSKA
and her BALLET VARIANTE
Mgt.: COPPICUS & SCHANG, Inc.
113 West 57th St., N. Y. 19, N. Y.

PAULIST CHOIR of CHICAGO
FATHER O'MALLEY, *CONDUCTOR*
Now Booking — J. C. McManaman, Mgr.
911 So. Wabash Avenue Chicago 5, Ill.

with greatest technical skill and great finesse. This promise of an evening of exceptional playing was happily fulfilled. Beethoven's Sonata in E flat major, op. 12, No. 3, received a musically and technically successful interpretation, not only by the violinist, but also by Carlo Bussotti at the piano. The excellent combination of two fine musicians also was beneficial in the two following numbers—Hindemith's Sonata in E (1935), a work of great technical resource and genuine musical spirit, and Bartok's Second Rhapsody, which demonstrated again that this composer is one of the most distinguished in contemporary music. After intermission Mr. Ricci played the Bach B minor Partita for solo violin with musical introspection and technical brilliance, and gave a dazzling performance of Paganini's Variations on God Save the King. There were many encores. H. W. L.

Rudolf Serkin, Dec. 2, E.—The noted artist enthralled a capacity audience with an all-classical program of such austerity as only he could dare to put on. Serkin revealed that superb musicianship, combined with technical perfection are the only requirements necessary to realize great masterpieces.

The Haydn Sonata in B flat major is a heroic piece, close to Beethoven's world and the pianist stressed this fact in his reading. Bach's French Suite No. 5 received an interpretation in which the artist's introspection painted with loving colors the lyric elements. The "Waldstein" Sonata of Beethoven was traversed as only a master musician of the keyboard can achieve it. The dramatic character of the first movement, the lyric beauty of the second, and the grace of the last were tellingly projected. Schumann's Symphonic Etudes were an apex of interpretative and technical prowess. Two encores were given before the houselights went on, indicating that a memorable evening had come to a close. H. W. L.

Sari Biro, Dec. 3, A.—Before a large audience, Miss Biro closed her series of three concerts devoted to a survey of piano concertos of different periods by playing Franck's Symphonic variations, Beethoven's Concerto No. 3 in C minor, and the first New York performance of Leo Weiner's Concertino.

Emanuel Vardi again conducted the orchestra, opening the concert with Mendelssohn's "Hebrides" Overture. The pianist was well received; the Weiner work contained many moments of interest, providing the pianist with excellent material. The concert was most cordially acclaimed. H. W. L.

Winifred Young, Dec. 3, 5:30 p.m.—The pianist offered a program consisting of the Suite in G by Handel-Whiting; Beethoven's Sonata, op. 109; Schumann's Papillons; Chopin's B minor Sonata; a group of works by Debussy and Florent Schmitt, and the first performance of George Antheil's third piano sonata.

Miss Young was at her best in lyric phrases, where her liquid tone and cantilena suggested pianism of much potential charm. However, there was a lack of tonal keenness and clarity in the more virtuosic passages; her playing was characterized by considerable dynamic and rhythmic exaggeration. It is not surprising that she fared better in Debussy than in Beethoven and Chopin.

Mr. Antheil's sonata possesses some originality and considerable aggressiveness, if not great beauty. The audience accorded it an enthusiastic reception. C. A. B.

Maria De Oliva, Dec. 4, 5:30 p.m.—Miss De Oliva is a pianist of unusual brilliance, musicianship and charm. Except for occasional roughness of tone, which may have been caused by nervousness, she gave refulgent exposition to a program which ranged from Mozart (Sonata in C, K. 545), through the Bach-Tausig Toccata and Fugue in D minor to Debussy's L'Isle joyeuse, Chopin's Andante Spianato, Schumann's Carnaval and first performances of Francisco Mignone's Valse Elegante and Alexander Zienkiewicz's Tarantelle. Hailing from Brazil, which seems to be a land of

EUROPEAN VISITOR . . . Johanna Beek, of the Netherlands Concert-directie J. Beek, The Hague, Holland, arrives in New York on Dec. 19 by the SS. Noordam and will stay until the end of January. Since World War II the Beek agency arranged European tours for many American artists and is sole representative for Rafael Kubelik. (Photo—Edmund Harrington.)

exceptional woman pianists, Miss De Oliva in general varied her tone and technic with consummate skill to encompass the required variations of style. D. B.

Tossy Spivakovsky, Dec. 5, E.—This unique performer offered an evening of masterly violin playing to an enthusiastic audience. Assisted at the piano by Artur Balsam, who provided first-rate accompaniments, he began with Mozart's Adagio in E major (K. 261), including a cadenza of his own. Brahms' Sonata No. 3, in D minor, was a deeply impressive musical experience in the two artists' interpretation. The beautiful, sonorous tone of the violinist, his impeccable technic and sound musicianship were evident also in his reading of Bach's Chaconne. His way of negotiating the difficult double-stops was stunning. In Bartok's Sonata No. 2 (1923), the musical and technical demands of this imsensely complicated work were realized to the full by the two interpreters. Mr. Spivakovsky closed his official list with Paganini's Sonatina, overcoming its technical intricacies with virtuosity, and giving Tchaikovsky's Valse-Scherzo a dazzling reading. Many encores followed. H. W. L.

TOWN HALL

New Friends of Music, Nov. 20, 5:30 p.m.—Alice Howland, assisted by Konrad Wolff at the piano and Frank Brieff on the viola, sang with warmth and beautiful voice Brahms's Two Songs for Contralto with viola and piano, op. 91, and with piano accompaniment the same master's Slavonic Songs. The interpretative insight and splendid vocal production of the artist made a great success with the songs, which in themselves are not too effective due to their lack of contrast. Leonard Rose, cello, and Horszowski, pianist, played Brahms' Sonata in E minor, op. 38, to perfection. Joined by Felix Galimir, violin, these artists closed the concert with a gladdening performance of Mozart's Piano Trio in C major (K. 548).

Nov. 27, 5:30 p.m.—The Hungarian String Quartet was heard in Brahms' Quartet in C minor, op. 51, No. 1, and with Milton Katims, viola, and Benar Heifetz, cello, in the same master's Sextet in B flat major, op. 18. Though the ensemble work of the quartet was well coordinated, slips in pitch marred the former interpretation. Reginald Kell played with the quartet Mozart's Clarinet Quintet, his finesse of tonal production and sensitive phrasing making for rare pleasure.

Dec. 4, A.—Tribute was paid to Schoenberg's 75th birthday by programming his song cycle, Das Buch der Haengenden Gaerten, op. 15, settings of 15 poems by Stefan George. Rose Bampton gave this cycle a memorable performance. The extremely difficult songs were interpreted by her with understanding of their musical and emotional content and with vocal beauty. At the piano, Erich Itor Kahn gave to his accompaniment the rare hues this work requires. Also heard was Mozart's Serenade in E flat major (K. 375) for wind instruments. Ralph Gomberg, Jerome Roth, oboe; Fred E. Klein, Daniel Cowan, French horn; Clark Brody, Wallace Shapiro, clarinet; Leonard Sharrow, Bernard H. Garfield, bassoon; with Ignace Strasfogel conducting, in a delightful reading. H. W. L.

Franz Rupp, Nov. 23, E.—The pianist proved in his recital his excellent musicianship and technical skill. He is a straight-forward musician with a great feeling for style as was evident in his playing of Mozart's Fantasy in C minor, Bach's Fantasy and Fugue in A minor and three pieces by Scarlatti. He also played Chopin's B minor Sonata, but stressing more the architectural design than the coloristic effects. A certain lack of shading also was evident in Debussy's Poissons d'or; better fared the same master's Hommage a Rameau and Jardins sous la pluie. Beethoven's Sonata op. 109 was interpreted with convincing technical prowess and musical soundness. More tenderness in the lyric passages would have added to the persuasiveness of his effort. The audience, very appreciative, celebrated the artists and demanded encores. H. W. L.

Joan Field, Nov. 25, E.—The unconventional part of Miss Field's violin recital came after intermission, when she played the Ravel Trio, assisted by Joseph Wolman, her accompanist, and Shepard Colman, cellist. This called to mind her recital last year, when she, her pianist and a string quartet joined forces in the Chausson Concerto for piano, violin and string quartet. And whereas last year she played an Ives Sonata, this time it was Roussel's Second Sonata. The remainder of her recital was devoted to Brahms (A major Sonata), Bach and Paganini.

Her playing throughout was sound technically, and agreeable tonally. Miss Field was concentrating more on tone than ever before. Admittedly the results were commendable from an auditory standpoint, but they did not always match the character of the music. Nevertheless, her Roussel had the proper idiosyncratic flow, and the Ravel showed her ability to integrate herself in a musicianly way with an ensemble. There were some fine moments, too, in the andante and allegro from Bach's A minor unaccompanied sonata, where the bowing was brilliant and the rhythm beautifully sustained. R. K.

Guiomar Novaes, Nov. 26, A.—The famous Brazilian pianist played an all-Chopin program in commemoration of the composer's death centenary. Her list included the Impromptu, op. 36, Fantasie, op. 49, the twenty-four Preludes, two mazurkas and the Scherzo No. 4.

Novaes' intelligent concept of her music, fine tone coloring, dynamic force, and remarkably facile technique made for superb examples of Chopin's works, played and subtly interpreted as the music is rarely privileged to be heard. She is indeed one of the world's foremost exemplars of the pianistic art. Although the program was a taxing one, the pianist responded graciously to the acclaim of the capacity audience with six encores. W. A. T.

Pierre Fournier, Nov. 27, A.—Great cello playing was heard throughout Mr. Fournier's fascinating program, which included sonatas by Beethoven, Schubert, and Poulenc, and other works by Stravinsky and Chopin. Profound understanding resulted in the endowing of each phrase with a life of its own, and phenomenal technical virtuosity as well as extraordinary charm were apparent in everything the artist played. Poulenc's Sonata, written last year and dedicated to Mr. Fournier, received its N. Y. premiere. It is a strong, completely effective work, which contains the harmonic piquancy and subtlety characteristic of its composer and a flowing lyricism rarely equalled in modern works. G. B.

Merces Silva-Telles, N. Y. debut, Nov. 27, E.—The young Brazilian pianist's program included Hindemith's Sonata, No. 2; Bach's "Chromatic" Fantasy and Fugue; Brahms' Sonata in F sharp minor; Bartok's Rumanian Folk Dances; Waltz in E flat major and Fantasy by Chopin; Valse Oubliée and Etude d'Execution Transcéndante by Liszt. Her Bach lacked the maturity and conviction it demands: the fugue received a straightforward treatment, each voice brought out clearly and the episodic passages

(*Continued on page* 18)

HAROLD BAUER
Manhattan School of Music
238 East 105th St., New York 29, N. Y.

CALLINICOS
CONDUCTOR — PIANIST — COMPOSER
RCA Victor Red Seal Records with Mario Lanza
Suite 701, 119 West 57th St., N. Y. C. 19

LILY DJANEL
LEADING SOPRANO
PARIS OPERA — METROPOLITAN — LA SCALA, MILAN
Per. Rep.—M. de Pace, RKO Building, New York 20, N. Y.

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

NORMAN ATKINS
BARITONE
OPERA — CONCERT — RADIO
Pers. Rep.: FRANK CHAPMAN—667 Madison Ave.—N.Y.C. 21

STELLA ROMAN
LEADING SOPRANO METROPOLITAN OPERA
MGT.: HUROK ARTISTS INC.
711 5th Ave., N. Y. 22, N. Y.

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1069—25th Street, Des Moines 11, Iowa

CAREY SPARKS
TENOR
OPERA - CONCERT - RADIO - TELEVISION
51 W. 71st St., N. Y. C. 23 TR 3-7120

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
745 Fifth Ave., New York 23, N. Y.

Elizabeth TRAVIS
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

FRANZ ALLERS
CONDUCTOR
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

JOHN HERRICK
BARITONE
Concert Radio Oratorio
Suite 701, 119 West 57, New York 19, N. Y.

Bartlett & Robertson
"The Alpha and Omega of Two-Piano Teams"
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

Todd Duncan
BARITONE
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

EVERETT LEE
Conductor of Cosmopolitan Symphony
Pers. Representative: W. D. Allen
35 Perry Street, New York CHelsea 3-2285

Amelia CARDWELL
SOPRANO
OPERA — CONCERT — ORATORIO
Suite 701 119 W. 57th St., N. Y. C. 19

AGNES CARLSON
SOPRANO — INTERPRETATIVE ARTIST
CONCERT — OPERETTA
161 West 57th St., N. Y. C. Circle 6-1825

ROLAND FIORE
CONDUCTOR — COMPOSER
City Center Opera—Musical Director for Shuberts
Mgt.: Dolores Hayward—113 West 57th St., N. Y. C. 19

MURIEL RAHN
SOPRANO
Management: Dick Campbell Concerts
31 East 125th St., New York 35, N. Y.

IRVING BECKER
VIOLINIST
SEASON 1949-50
Suite 701—119 West 57th St., N. Y. C. 19

NEW YORK CONCERTS

(*Continued from page 17*)

well articulated. In the Bartok, she displayed a delicately modulated "singing" tone ideally suited to these short works. But this was less evident in the second movement of the Brahms Sonata, possibly because she failed to grasp the subtle poetry inherent in this music. The best playing was in the Chopin Fantasy, where technical dexterity was sublimated to expression, and the drama and lyricism were communicated with authority and affection. E. C.

Little Orchestra Society, Thomas Scherman conducting, Nov. 28, E.—A telling interpretation of Beethoven's Second Symphony opened the third program of the Little Orchestra Society. Mr. Scherman gave the work a reading stressing its youthfulness and underlining its lyric beauty. A rarely performed work by Schumann, the Concertstueck for four horns and string orchestra, followed. It is interesting to note how in this work Schumann antedates a lot of more recent neo-romantic music. The horn parts, presenting extreme difficulties, were very well played by Messrs. Miranda, Alonje, Kniaz, and Cowden, and the composition, with its sweeping melodic lines, made enchanting listening.

A novelty was Josef Alexander's Clockwork for strings. The title derives from the timing of the length of the single movements, and the score shows the composer's craftsmanship if not unusual inspiration in the thematic content. In fact, the work sounds labored.

With Orazio Frugoni as soloist, a musical rarity, Beethoven's Piano Concerto in E flat (1784), received its first New York performance. This early piece has more historical than musical significance, seeming rather under the spell of Mozart. Mr. Frugoni played it with finesse and understanding. The accompaniment sometimes overshadowed the soloist, though it had plasticity and clarity. H. W. L.

Bach Aria Group, Nov. 30, E.—The Bach Aria Group, William H. Scheide, director, opened its 1949-50 season with a program of twelve of the composer's arias. All but one of these were taken from cantatas. Noted were Hallelujah, Stärk und Macht, nasally but intensely sung by Robert Harmon, tenor, and Hort, ihr Augen auf, touchingly traversed (although with insufficient strength of voice) by Jean Carlton, soprano. The most effective number was Herr, was du willst, brilliantly rendered by Margaret Tobias, who also owned the evening's best voice. The instrumentalists—Julius Baker, flute; Robert Bloom, oboe; Maurice Wilk, violin; and Bernard Greenhouse, cello—were all of higher musical and technical quality than the vocalists; Sergius Kagen provided a properly discreet continuo. This reviewer feels that there was too much of a sameness to the evening. One became a bit tired of pieces owning much the same formal structure and physical length; greater variety here would have been a comfort to the listener. E. S. B.

Evelynn Corvello, N. Y. debut, Dec. 1, E.—At her first recital here Mme. Corvello, a coloratura soprano from San Francisco, who has sung with the Opera Company there, revealed a flexible voice of pleasing quality, though lacking in volume, and charm of personality that won her hearers in a program accompanied by Paul Meyer at the piano, and in some works by obbligati of Carmine Coppola, flutist. The vocal and interpretative gifts of the singer were revealed in an excellent performance of the Mad Scene from Thomas' Hamlet; a cantata, Solitudine Avvenne, by Scarlatti (arranged by Van Leeuwen); airs by Salvatore Rosa and Cavalli; songs of Debussy and Poulenc; a Spanish bracket by Literes-Obradors and Granados; No Quiero Casarme, and Modinhe Portugueza, folksongs respectively from the Spanish and Portuguese, arranged by Estelle Liebling and pleasingly sung; also a group in English including Stresa, by Wintter Watts; To One Who Passed Whistling Through the Night, C. Armstrong Gibbs; His Name So Sweet, arranged by Hall Johnson; and Russian Nightingale, Alabieff-Liebling. Encores were added. H. I. B.

IN BROADWAY HIT . . . Inez Matthews, soprano, feminine lead in Lost in the Stars, alternated in the role of Carmen Jones for two seasons in New York and on the road. Virgil Thomson chose her to sing St. Settlement in the recorded version of Four Saints in Three Acts. Miss Matthews made her Town Hall debut in 1947, has sung in concert in Chicago and Boston (Gardner Museum), and is scheduled for a second Town Hall recital on May 7, 1950.

Ethel Elfenbein, Dec. 2, E.—Playing of discernment, musicianship and quality distinguished this piano recital, wherein Miss Elfenbein included Beethoven, Debussy, Ravel, Chopin, Brahms and Franck-Bauer numbers. If the excitement of virtuosity was sometimes lacking, this was atoned for by depth of feeling and power of expression, these characteristics being particularly persuasive in the more poetic and lyric pages. M. R.

Rubin Varga, N. Y. debut, Dec. 3, A.—Mr. Varga is a violinist of distinction, playing with warmth, breadth and fine feeling. Despite total blindness caused by the explosion of a hand grenade when he was 9, this gifted artist pursued his studies. That he has gone far is attested by appearances in recital and with orchestras in Jerusalem, Tel-Aviv and Haifa. He ran the full gamut of technical wizardry, with unusual ease of maner and quiet stage deportment. A large audience listened, impressed, to his playing of an exacting program including the Sonata in G major, Op. 78, Brahms; Partita in D minor for violin alone, Bach; Poème, by Chausson; an ingenious Prelude and Caprice (for violin alone) by the recitalist; and Tzigane, Ravel, plus encores. The Palestinian violinist had the musicianly support at the piano of Artur Balsam. H. I. B.

Metropolitan Russian Male Chorus, Dec. 3, E.—Nicholas V. Borodulia conducted this group in a colorful program of liturgical, folk and popular and soldiers' songs, interspersed with dances. There was standing room only—and little of that—and the audience was enthusiastic over the spirited and musicianly performances. The white silk, blue-trimmed blouses of the men enhanced the Slavic effect. D. B.

Frieda Hempel, Dec. 4, A.—About 1,000 heard this artist, who belongs to the representatives of the so-called "Golden Age" of opera here. Quite a few of her former colleagues graced the audience. Miss Hempel was received with an ovation, and flowers galore adorned the stage after intermission. She sang a program of songs by Schumann, Schubert, Brahms, Mahler, Pfitzner, Wolf, Loewe, and Leo Blech and conjured up memories of one of her proudest achievements by including in her program the monologue of the Marschallin from Richard Strauss' Der Rosenkavalier, a role which she had created at the Metropolitan and sung all over Europe. Recollections of great evenings hovered over the hall, and the audience was notably enthusiastic, forcing her to sing encores during the program and after the close of the official list. At the piano was Edwin McDonnel. H. W. L.

Leon Temerson, violinist, Dec. 4, E.—Some remarkably fine violin playing was heard in the course of this recital, which included sonatas by Schumann, Mozart, and Bach, and concluded with compositions by Milhaud, Fauré, and Rieti. There was delightful ease in Mozart's Sonata in B flat major, and even the technically taxing fugue in Bach's Sonata in A minor for violin alone was played with clarity and excellent understanding. A beautiful tone was in evidence throughout the concert.

Milhaud's Cinema-Fantaisie from Le Bouf sur le Toit, with a brilliant cadenza by Honegger, received its first New York hearing. This is a diverting but often redundant score, which has charming moments, a work in which the conventional tunes comprising its thematic material are commented upon satirically by the solo instrument's extreme dissonances. Artur Balsam was the excellent accompanist. G. B.

Musicians' Guild, Inc., Dec. 5, E.—Opening its fourth annual series, this organization—which gives programs of an excellence to recall such groups as the Beethoven Association—began with Beethoven's String Quartet, op. 59, No. 3, played by the Kroll Quartet with nice precision, fullness of tone and brisk ensemble spirit. A remarkable reading was given by Joseph and Lillian Fuchs in Three Madrigals (duo for violin and viola) by Martinu, which they premiered two years ago—a work of genial, folklike thematic content in which the two melodic lines are interwoven with considerable charm, rare harmonic effects, and interesting contrapuntal ingenuity. It was especially remarkable how vividly the two artists recreated the architectural plan of this work, and what remarkable sonorities they achieved. To close, the Schubert "Forellen" Quintet was played by Frank Sheridan, pianist, Mr. Fuchs, violin, Miss Fuchs, viola, Leonard Rose, cello, and Robert Brennand, double-bass,—a mettlesome performance with some fine richness of tone, if one felt that the ensemble was rather too brisk, staccato and unrelaxed for the mellower pages of this delightful work. The audience was highly enthusiastic. R. M. K.

TIMES HALL

Chester Barris, Nov. 20, A.—The pianist's program comprised the Sonata in D major of Mozart, Variations and Fugue on a Theme by Handel of Brahms; Etude in C sharp minor, Op. 2, No. 1, and Sonata No. 4 in F sharp, Op. 30 of Scriabine, and Four Preludes of Rachmaninoff. Mr. Barris' playing was marked by admirable dexterity and ease, and always conveyed the mood and intent of the composer. W. A. T.

Alma Trio, Nov. 21, E.—A season already outstanding for excellent chamber music was given new luster by the Alma Trio, which opened a series of three concerts on this date. Members of this group are Roman Totenberg, violinist; Gabor Rejto, cellist; Adolph Baller, pianist. They have planned their programs to include trios, sonatas for violin and piano, and cello and piano.

The first list presented the Trio in B by Brahms (op. 8) and that by Schubert in E flat (op. 100); Debussy's Violin Sonata and Bohuslav Martinu's Second Sonata for cello and piano. The standard set in these performances was a high one, artistically and in cohesion and balance of tone.

Nov. 28, E.—The second concert of the Alma Trio was traditional, with one bow in the direction of contemporaneity. Hindemith's Sonata in C for violin and piano (1939) was matched in its substantial content by a quietly intense and expressive reading by Roman Totenberg, violin, and Adolph Baller, piano. The attractive Trio in B flat major of Mozart, followed by the relatively uninspired Sonata in M major for cello and piano of Brahms, with Gabor Rejto as cellist, and Mr. Baller at the piano; and the "Dumky" Trio of Dvorak also were heard. The performances were all of a highly coordinated and perceptive order, with Mr. Rejto taking especial honors with some inspired work in the slow movement of the Mozart trio. E. S. B.

Loewenguth Quartet, Nov. 22, E.—The notable quartet closed its series with an evening devoted to French music. This began with Marcel Delannoy's First Quartet, eclectic in style, though very effective in the incomparable reading given to it by this ensemble. Arthur Honegger's Third Quartet shows the hand of a master. The dramatic first movement rises to a climax built up in searching rhythmical patterns, followed by an Adagio in which the first violin sings a yearning song over an ac-

MERTENS, PARMELEE & BROWN INC.

André Mertens — Horace J. Parmelee — Walter P. Brown

Division: COLUMBIA ARTISTS MANAGEMENT INC., 113 W. 57th St., N. Y. 19, N. Y.

Include under their management

JORGE BOLET PIANIST

ANNE BROWN SOPRANO

THE COLUMBUS BOYCHOIR
HERBERT HUFFMAN, Musical Director

DONALD DAME TENOR

DILLING HARPIST

FERRIER CONTRALTO

GORODNITZKI PIANIST

NIKOLAI and JOANNA GRAUDAN CELLO-PIANO

BYRON JANIS PIANIST

EDMUND KURTZ CELLIST

LUNDE PIANIST

VIRGINIA MacWATTERS COLORATURA SOPRANO

MORLEY & GEARHART DUO-PIANISTS

ODNOPOSOFF VIOLINIST

EDNA PHILLIPS COLORATURA SOPRANO

REGULES PIANIST

GENEVIEVE ROWE COLORATURA SOPRANO

ST. LOUIS SINFONIETTA

GYORGY SANDOR PIANIST

SVETLOVA BALLERINA

TRAVERS VIOLINIST

companiment of the other three instruments, which play in somber colors in the low register. A lively last movement closes the work.

Debussy's immortal Quartet, in an unsurpassable interpretation, aroused the enthusiasm of a grateful audience.

H. W. L.

Paganini Quartet, Nov. 23, Nov. 30 and Dec. 4, E.—This noted ensemble (Henri Temianka, Gustave Rosseels, violin, Robert Courte, viola, and Adolphe Frezin, cello) gave a cycle of three evenings of chamber music. The programs showed the imagination and musicianship of the distinguished artists who played on each list a quartet by Haydn, one of the Beethoven quartets (op. 59) and a contemporary work.

The excellence of their art has brought the Paganini Quartet into the front rank of today's chamber music ensembles, a fact attested by their numerous concerts here and abroad. The fine balance of their group, their distinguished musicianship and technical prowess were shown in each of their offerings. The readings of Haydn and Beethoven revealed knowledge of the stylistic and musical requirements as well as technical brilliance. In the quartets by Debussy and Ravel, the many delicate shades and hues of these beguiling scores were fully realized. In Bartok's Quartet, op. 7, No. 1, the ensemble gave evidence of their familiarity with this master's musical language in a reading which was at the same time deeply moving and uplifting. The audience bestowed ovations on the artists.

H. W. L.

Pro Musica Antiqua, Nov. 26, A.—These remarkable five singers and six instrumentalists gave their first concert in New York, under the patronage of the Belgian Ambassador to the U.S., Baron Silvercruys, and under the auspices of the Belgian Government Information Service, and were heard by a capacity audience. The program presented fifteenth and sixteenth century numbers. The performers were finished artists, and the musical results altogether fascinating.

The rare old instruments used by the group were mostly unfamiliar to modern audiences, and there was no attempt to create the volume of today's ensembles. Delightful effects, however, were gained from a treble viol, two six-stringed tenor viols, two plucked instruments—a harp held in the performer's lap and a lute. The only wind instrument was a recorder. The effects were limpid and charming. Perhaps the highlights of the afternoon's offerings were Binchois' Tristre plaisir, and Lasso's Et d'où venez-vous, ma Dame? although many other of the twenty-five short works were of exceptional value.

Pro Musica Antiqua should have an enthusiastic reception from American music-lovers for the fine performance and the programming of rare and exceptionally beautiful music. W. A. T.

Operatic Concert, Nov. 26, E.—For those hearers who like their opera undiluted by song repertory this was a rewarding recital. The singers included Octavina Maloof, dramatic soprano; George Dyer, baritone; Jack de Falco, tenor, all presented by Italo Lauro, with Stuart Ross at the piano. In the main, a general excellence of voice, spirited delivery and successful following of Italian tradition distinguished the work of the group. Programmed were arias from Cavalleria, Pagliacci, Tosca, Otello, La Forza del Destino, Boheme, Thais, Aida, L'Africana, Ballo in Maschera, Il Trovatore and Rigoletto. M. C.

Luigi Silva, Dec. 1, E.—Mr. Silva's recital was an occasion for distinguished cello playing. It combined convincingly excellent musicianship and a brilliant technique, so that the listening experience was thoroughly satisfying. The program was one to command both attention and respect, since it ranged from Vivaldi-Bach to Boccherini, through Brahms and Paganini, to Casella and Bartok, whose Roumanian Folk Dances the artist had arranged. The realization of the *basso continuo* in the Boccherini sonata movements was also the work of Mr. Silva and, like the performance itself, was in excellent taste. A dramatic performance of Brahms' Sonata in F major climaxed the first half of the concert. Only occasionally here did the artist's usually sonorous tone become slightly forced. Much credit should be given Artur Balsam, whose sensitive pianism resulted in fine integration and tonal balance. G. B.

Tii Niemela, N. Y. debut, Dec. 3, A.—The Finnish soprano, accompanied at the piano by her compatriot, Pentti Koskimies, selected an unconventional program. It opened with four songs by Respighi, continued with Dvorak's Zigeunerlieder, three songs by Schubert, and two Finnish groups, including four songs by Sibelius.

Miss Niemela dealt convincingly with all of these. She has an exceptionally pure voice of rather wide range, and she used it intelligently. Dynamics meant something to her, and there was an admirable mixture of tonal color. Much spontaneity was present in the Dvorak cycle; and while the Schubert songs were sung a little too carefully, the singer was able to suggest their essence. With her naturally lovely voice, ease of production and general technical security, she is a singer worth becoming acquainted with, and one looks forward to her next recital. R. K. S.

CARNEGIE RECITAL HALL

Clifford Woodbury, N. Y. debut, Nov. 20, E.—The basso was heard in his first Manhattan recital featuring, among other numbers, a fine opening bracket of Handel airs and two groups of excellently sung lieder by Schubert, Schumann and Brahms. In these items, the young singer evidenced careful schooling, accurate and musicianly interpretation and a good sense of style. His naturally pleasing voice, though hardly of *basso profundo* range, warmed in the Gounod, Righini works and English songs which completed his list. William Spada was at the piano. M. C.

Mary Shaw, Nov. 23, E.—An attractive stage appearance and a lyric voice flexible and sweet in quality were factors in the program presented by Miss Shaw. On the song list were Brahms' Wie Melodien and Feldeinsamkeit; Debussy numbers; and four arias—the Air de Marthe from La Fiancée du Tsar, by Rimsky-Korsakov; the Cavatine de Leila from Pearl Fishers, by Bizet; the Page's song from Meyerbeer's Les Huguenots, and the first Lucia aria from Donizetti's work. Michael Feveisky, accompanist, was represented by two compositions, We'll Go No More A-Roving and Spring Song. M. C.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Dec. 15. New York Philharmonic-Symphony, Mitropoulos conducting, Joseph Szigeti, violinist, soloist, CH, E; Marjorie Lawrence, soprano, TH, E; Charlotte Reinke, soprano, Margaret Dunn, pianist, TiH, E.

Dec. 16. New York Philharmonic-Symphony, Mitropoulos conducting, Joseph Szigeti, violinist, soloist, CH, A; Alexander Borovsky, pianist, CH, E; Mt. Holyoke College Glee Club, TH, E; Anna Carnevale, mezzo-soprano, TiH, E.

Dec. 17. National Orchestral Association, CH, A; Oratorio Society, CH, E; New York Philharmonic-Symphony Young People's Concert, Stokowski conducting, TH, M; Antony Zungolo, violinist, TH, A; Trapp Family, TH, 5:30 p.m.; Jennie Tourel, mezzo-soprano, TH, E; International Music Lovers Guild, TiH, E.

Dec. 18. New York Philharmonic-Symphony, Mitropoulos conducting, Joseph Szigeti, violinist, soloist, CH, A; Norman Secon, pianist, CH, 5:30 p.m.; Trapp Family, TH, A; New Friends of Music (Albeneri Trio and Reginald Kell, clarinetist), TH, 5:30 p.m.; Jacques de Menasce, composer-pianist, Angel Reyes, violinist, TH, E; the Rev. Gentry Nebraska Steele, tenor, TiH, A; Brier Stoller, soprano, TiH, 5:30 p.m.; Jochnowitz Family Circle, CRH, E; New York Flute Club Concert, CFCH, 5:30 p.m.

Dec. 19. Alexander Uninsky, pianist, CH, E; Sheila Roberts, mezzo-soprano, TH, E; Willa Cotten, soprano, TiH, E; Philomusic Society, CFCH, E.

Dec. 20. NAACC, Henry Hadley anniversary concert, TiH, E; Listener's Music Course, CFCH, 5:30 p.m.

Dec. 21. Downtown Glee Club, CH, E; Augusta Romano, pianist, TH, E.

Dec. 22. New York Philharmonic-Symphony, Mitropoulos conducting, soloists, Astrid Varnay, Irene Jessner, Elena Nikolaidi, Frederick Jagel, Herbert Janssen, Michael Rhodes (Elektra in concert form), CH, E; Helen Alexander, soprano, TH, E.

Dec. 23. New York Philharmonic-Symphony, Mitropoulos conducting, soloists, Astrid Varnay, Irene Jessner, Elena Nikolaidi, Frederick Jagel, Herbert Janssen, Michael Rhodes (Elektra in concert form), CH, A.

Dec. 25. New York Philharmonic-Symphony, Mitropoulos conducting, soloists, Astrid Varnay, Irene Jessner, Elena Nikolaidi, Frederick Jagel, Herbert Janssen, Michael Rhodes (Elektra in concert form), CH, A; Jazz concert, CH, E.

Dec. 27. Collegiate Chorale and Orchestra, CH, E.

Dec. 28. Marilyn Meyer, pianist, CH, E; Melvin Ritter, violinist, TH, E.

Dec. 29. New York Philharmonic-Symphony, Mitropoulos conducting, Oscar Levant, pianist, soloist, CH, E; Brazilian Trio, TH, E.

Dec. 30. New York Philharmonic-Symphony, Mitropoulos conducting, Oscar Levant, pianist, soloist, CH, A; John Ranck, pianist, TH, E.

J. BEEK
Nederlandsche Concertdirectie
International Concertagency
In NEW YORK—ESSEX HOUSE, Central Pk. So.
December 26th—January 30th
The Hague (Holland) 82 Koninginnegracht

MARGUERITE
LA PORTE
SOPRANO
"Tones pure and pleasing."
N. Y. Herald-Tribune
THEATRE—RADIO—CONCERT
Suite 701—119 W. 57th St.
New York 19, N. Y.

MARIA RUBINI
SOPRANO — COACH
SPECIALTY SPANISH SONGS
130 West 47th St., New York Cl. 7-5474

GERTRUDE LINDHORST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

SIEGFRIED LANDAU
CONDUCTOR — COMPOSER
258 Riverside Drive., N. Y. C. 25—MO. 6-0708

MARY MAIUZZO
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

Margaret Henderson Smith
SOPRANO
Recitals — Club Programs, Oratorio
68-10 Continental Ave., Forest Hills, L. I. HO 8-3012

JANE CARLSON
PIANIST
Mgmt.: National Music League, 130 West 56 St., N.Y.C. 19

LILLA CIMINO
SOPRANO
CONCERT — RADIO — ORATORIO
Mgt.: George Leyden Colledge—RKO Bldg., N. Y. C.

FAYA KISELEVA
RUSSIAN-AMERICAN SOPRANO
"Sang her Russian Folk Songs with Good Style and Nostalgic Feeling." *N. Y. Times, 1949*
Suite 701 119 W. 57th St., New York 19, N. Y.

LAVINIA DARVÉ
SOPRANO — OPERA — CONCERT — RADIO
Concert Manager: L. L. EDWARDS
145 W. 55th St., N. Y. C. 19 CO. 5-6196

ROSALIE MILLER
TEACHER of SINGING
and INTERPRETATION
200 West 57th St., N.Y.C. 19 Circle 6-9475

ARPAD SANDOR
COACH
Program Building for Recitals
60 W. 67th St., N. Y. Phone: SU. 7-4980

MILLICENT FRANCES **KLECKNER**
OPERATIC COACH SINGING TEACHER
Established 20 years
220 West 57th St., N. Y. C. 19 Circle 6-1536

HELEN GRECO
SOPRANO
OPERA — CONCERT — RADIO — ORATORIO
Mgt.: Dolores Hayward
113 W. 57th St., New York 19, N. Y. CO. 5-0465

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

DR. MAX CUSHING
SINGING TEACHER AND COACH
Studio 5A: 18 W. 55th St., N. Y. C. Phone: PL 7-8710

MARYFRANCES *VIOLIN ARTIST*
CASSELL
Per. Rep.: F. Tucker van Kleooter, 153 E. 37 St., N.Y.C. 16

VICTORIA SHERRY
LYRIC SOPRANO
OPERA — CONCERT — OPERETTA
Suite 701, 119 W. 57th St., New York 19, N. Y.

EVERETT FRITZBERG
PIANIST
Personal Representatives
MARGUERITE HOFFMANN, 4250 1st Ave. So., Mpls. 9, Minn.
FRANCES OLSON, 578 62nd St., Oakland, Cal.

CAROLINE BEESON FRY
TEACHER OF SINGING
Write for full information
2 Orchard Pkwy., White Plains, N. Y.; 152 W. 57 St., N. Y. C.
White Plains 9-3200 Col. 5-8909

SARA REALE *Coloratura Soprano*
EDWARD UTLEY *Pianist*
AVAILABLE FOR JOINT RECITALS
Suite 701 119 W. 57th St., N. Y. 19

HORTENSE LOVE
SOPRANO
Concert — Oratorio — Radio
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

EDNA WHITE
TRUMPET SOLOIST
Available for Lecture — Recitals — Oratorio, Teaching
Suite 701 119 W. 57th St., New York 19, N. Y.

EVA LIKOVA
Dramatic Coloratura Soprano
OPERA — CONCERT — RADIO — TELEVISION
333 W. 86th St., N. Y. C. TR. 3-8800
Pers. Rep.: Milton Seaman, 17 John St., WO. 2-7840

ROBERT SCHENK
Former member New York Philharmonic
— SCHOOL of VIOLIN —
Elementary Instruction — Virtuoso & Ensemble Coaching
Studio: 121 W. 87th St., New York City TR. 7-1986

ROBLEY LAWSON
TEACHER OF SINGING
440 Riverside Dr., New York 27 MO. 2-0573

HENRIETTE SCHREURS-HOLDER
Violinist
SEASON 1949-50
P. O. Box 163—Ansonia Station, New York 23, N. Y.

CARL FUERSTNER
Operatic and Symphonic Conductor
Composer, Pianist, Ensemble Player
EASTMAN SCHOOL of MUSIC Rochester, N. Y.

Willy RICHTER
COACH: OPERA, ORATORIO, LIEDER
(Italian, French, German, English) BU. 8-4405
64 E. 66th, 3-F, N. Y. C. Mon., Tues., Wed. (10 to 12—4 to 6)

MARY BOTHWELL
SOPRANO
Exc. Mgt.: Annie Friedberg, 251 W. 57 St., N.Y.C. 19

FRANK LA FORGE — ERNESTO BERUMEN
VOICE — PIANO
1100 Park Ave., N. Y. 28 — ATwater 9-7470

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN IN ITALY
AND IN NEW YORK
Studios: 120 W. 57th St., N. Y. C. — Circle 6-4952

OLGA EISNER
Teacher of Mimi Benzell, Metropolitan Opera Ass'n, and Lilly Windsor, Rome Opera
467 Central Park W., New York — AC. 2-6951

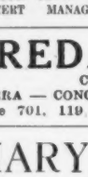
LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. — TR. 4-6848

RENÉ MAISON
VOICE-INTERPRETATION
Juilliard School of Music, 120 Claremont Ave., N. Y. C.

Nuta THORNER
VOICE TEACHER
JOHN FEENEY, Christina Lind, Paul Shiers, Rosy Herrmann.
152 W. 57th St., New York 19, N. Y. CO. 5-8909

MARIENKA MICHNA
PIANIST
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

HILDA OHLIN
SOPRANO
Management: Howard R. Will
332 So. Michigan Ave., Chicago 4, Ill.


EVA DeLUCA
Lyric Soprano
"A young singer of recognized talents."
Phila. Inquirer, Nov. 18/48
Pers. Rep.: Arnold Pisani
119 West 57th St., N. Y. C. 19

FRANCO AUTORI
CONDUCTOR CHAUTAUQUA SYMPHONY ORCHESTRA
ASSOC. COND. N. Y. PHILHARMONIC ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

FREDA DRAPER
CONTRALTO
OPERA — CONCERT — ORATORIO — RADIO
Suite 701, 119 W. 57 St., N. Y. 19, N. Y.

MARYSE CONDÉ
SOPRANO
OPERA — CONCERT — RADIO — ORATORIO
Suite 701—119 West 57th St., N. Y. 19, N. Y.

HANS J. HEINZ
TENOR—TEACHER OF SINGING
Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
1261 Madison Ave., N. Y. C. — LEhigh 4-7192

OPAL ADELIA READ
CONCERT PIANIST — TEACHER
49 West 76th St. — New York 23, N. Y.

National Music League
130 W. 56th St., N. Y. 19, N. Y.
Anna C. Molyneaux, Managing Director

JAMES WOLFE
Pianist

ELLEN FAULL
Soprano

IRENE ROSENBERG
Pianist

CYNTHIA OTIS
Harpist

Beecham's Visit Stirs Capital

By JAMES G. DEANE

WASHINGTON. — Music (and applause) such as Washington seldom hears marked the one-night conducting stand of Sir Thomas Beecham with the National Symphony Orchestra here. In his first—and all-too-brief—guest stewardship of the Capital orchestra, he showed how, overnight, inspired conducting can transform good playing to great. It took only two rehearsals—Sir Thomas cancelled a third as unnecessary—for the visitor to serve us a delectable feast of works for which he is famous—the Handel suite which he arranged for the ballet, The Great Elopement; Delius' Walk to the Paradise Garden; Brahms' Third Symphony (traversed with soulful eloquence), and Berlioz' March Héroïque, whose resounding brass capped the evening. Best of all was the Mozart "Haffner" Symphony—a veritable revelation. The audience gave the goateed visitor a standing ovation at the end.

Sir Thomas exchanged baton for lecture stand at the Library of Congress and delighted a large audience with a broadcast talk on Mozart, punctuated with the witticisms for which he is famous. He illustrated his remarks by playing several pieces on the piano, announcing beforehand that "most of the notes I will play will be Mozart." Among many typically independent opinions, he castigated as "historical inaccuracy and artistic heresy" the theory that Mozart's music was intended for small orchestra, "that it sound better that way and should be performed in no other."

Beecham led the National Symphony in the same program in Baltimore. Soon after he departed, Patrick Hayes announced the Britisher would open next fall's Hayes series here at the head of his own Royal Philharmonic Orchestra.

Margaret Truman Soloist

Soloists drew the spotlight at National Symphony concerts preceding and following the Beecham visit. Top audience attraction was the appearance of Margaret Truman, who made her debut with the orchestra on Nov. 27. Diplomats and cabinet officers were in the packed house that heard her demonstrate the vocal progress she has made since her recital here two years ago. Her present mentor, Helen Traubel, applauded from the White House box along with the President and Mrs. Truman. Mozart's Dove Sono and Glazounoff's La Primavera plus three encores were the young soprano's offerings, convincing in sincerity if not entirely so in musical accomplishment. The applause throughout was cordial.

A new work by Robert Ward, Adagio and Allegro, received its Washington premiere on the same program, and the composer himself acknowledged generous applause. Mozart's "Prague" Symphony, the Meistersinger Prelude and Tchaikovsky's Francesca da Rimini filled out the concert.

Notables in Solo Roles

Two outstanding pianists and the orchestra's concertmaster contributed to other programs. Leonard Shure defied illness and his physician's orders to give a splendid performance of the Brahms D minor concerto, taking the precaution of having the score before him. Conductor Howard Mitchell balanced the Brahms with the first National Symphony performance of Paul Creston's Second Symphony and Ravel's Valses Nobles et Sentimentales. On another night, Benno Moiseiwitsch showed mastery of the Beethoven "Emperor" Concerto, and Mitchell led Shostakovich's Sixth Symphony, for the first time by this orchestra, and a Purcell-Barbirolli suite. Concertmaster Jan Tomasow was soloist in Chausson's Poème and the Bach A minor concerto on a program that also featured the local premiere of Dello Joio's Variations, Chaconne and Finale, plus Daphnis and Chloe No. 2 and—oddly—the Sorcerer's Apprentice.

Robert Casadesus captured top interest of Philadelphia Orchestra subscribers with his own E major concerto and the Liszt A major, both performed admirably. Ormandy led a richly mellow Mozart "Jupiter" Symphony and a superbly colored Rapsodie Espagnole, by Ravel, the last taking first prize among the evening's orchestral efforts.

Moiseiwitsch returned under Hayes auspices to make the foremost impression among recent keyboard recitalists. A magnificent Waldstein Sonata, warm Schumann Kreisleriana, Beethoven's Andante Favori, two Scarlatti sonatas, and pieces by Rachmaninoff, Weber and Liszt impressed enthusiastic hearers.

At the National Gallery, George Copeland returned to purvey authoritative Debussy, and Irene Rosenberg made a rewarding first appearance featuring the local premiere of Dello Joio's To a Young Musician. On the Hayes series, Gladys Swarthout sang her best recital in years before a large audience, and Nelson Eddy also attracted many. Another gallery concert was devoted to Kodaly works. Joseph Druian, cello; Yvonne Druian, piano, and Louis Gesensway, violin, were the artists.

Georgetown Group Bows

A newly organized Georgetown Concert Group, operating on a membership-only plan, initiated a winter series with a program featuring Reginald Kell, clarinet; Giorgio Ciompi, violin, and Erich Itor Kahn, piano. Performed effectively were a Milhaud suite, Khachaturian trio, Brahms First Sonata for clarinet and piano and Schubert Sonata for violin and piano. On the second concert, Cellist Stefan Auber was a last-minute substitution for ailing Wanda Landowska. Auber showed artistry in works by Beethoven, Tchaikovsky and others.

Music dating back to the 13th Century was featured on a program by Pro Musica Antiqua, directed by Safford Cape, at the Library of Congress. The Gertrude Clarke Whittall Foundation sponsored this rare list.

Novelties Given by St. Louis Orchestra

ST. LOUIS, MO.—In a recent concert including the Vitale Chaconne, Virgil Thomson's Louisiana Story and Respighi's Fountains of Rome, Vladimir Golschmann revealed the St. Louis Symphony Orchestra at the peak of artistic proficiency. Leon Fleisher made his first appearance with this orchestra. This very competent young pianist put forth a valiant effort to make the Brahms D minor concerto convey a satisfactory message. He was as successful as is humanly possible, and for his display of digital prowess was given a cordial reception.

An extra Sunday afternoon Symphony concert was presented in celebration of the 25th anniversary of Fontbonne College. Giuseppe di Stefano, Metropolitan tenor, was soloist in fine interpretations of arias from Don Giovanni, Boheme and Tosca. The singer drew ovational applause and was forced to give additional numbers. The orchestra under Golschmann's direction was heard in Tchaikovsky's Fifth Symphony, Weber's Oberon overture, Gould's Pavanne and two Dvorak Slavonic Dances.

Modern Works Featured

Artur Rubinstein made his annual Symphony appearance before packed houses. Mozart's A major concerto and Falla's Nights in the Gardens of Spain were given brilliant and distinguished performances, both recorded the following day by the soloist and orchestra. Mr. Golschmann also conducted superb performances of the Couperin-Milhaud Overture and Allegro, Debussy's Faun and excerpts from deFalla's Three-Cornered Hat.

Bela Bartok's concerto for Violin and Orchestra was given a memorable performance at the fifth Symphony pair by Tossy Spivakovsky. This work made a deep impression by its rich melodic content, intricate rhythms and orchestral scoring that brings into play a maze of instrumental devices. The violinist's reading was an expert one and he was persuaded to give additional numbers. The orchestra played on its own account, Schumann's Manfred overture and Rachmaninoff's Second Symphony.

Barraine Symphony Introduced

The following concerts introduced to these programs Elsa Barraine's Symphony No. 2. The French woman composer showed some originality and basic musical talent in a score that, while rising to no great heights, is nevertheless a worthy addition to symphonic literature. Beethoven's Egmont overture and Debussy's La Mer completed the orchestral list. Alexander Uninsky was the soloist. His performance of the Chopin E minor piano concerto left no facet unexplored in revealing the beauties of the composition.

Entertainment Enterprises presented the Chas. L. Wagner Opera Company in Cavalleria and Pagliacci at Kiel Opera House before some 2,100 persons.

The Philharmonic Orchestra of St. Louis, under the leadership of Gerhard Schroth, opened its 90th season at Kiel Opera House before a capacity audience. This pre-eminently amateur organization played in good style a program of Frescobaldi, Beethoven, Liszt and Khatchaturian. The soloist was Evelyn Mitchell, a well schooled pianist, whose performance of the Liszt E flat concerto was brilliant and effective. O. C.

Omaha Season Launched

OMAHA. — The Omaha Symphony Orchestra, Richard E. Duncan, conductor, gave the first concerts of the season. Abba Bogin, pianist, was guest artist. An all-Beethoven program on two successive evenings, featuring the "Pastoral" Symphony, and the C minor Concerto brought many recalls for both soloist and conductor.

Omaha's Tuesday Musical Club opened its series brilliantly with a concert by the Shaw Chorale. Robert Shaw and his group gave classics in traditional form with strings and brass, famous operatic choruses, and songs from different countries, concluding with a group of American folksongs arranged by Gail Kubik. Many encores followed.

The Morning Musical introduced Anne Bollinger, soprano of the Metropolitan Opera, with Sidney Stafford at the piano. An unhackneyed program brought many delightful songs to hearing.

Joslyn Memorial presented the first of three chamber music recitals which it will sponsor this year by the well-known local artists, Emanuel Wishnow, violinist; Rosemary Howell Madison, cellist; Gladys May, pianist, and Max Gilbert, violist. H. M. R.

CONCERT DIVISION
W. COLSTON LEIGH, Inc.
521 FIFTH AVE., NEW YORK 17, N. Y.

RAY LEV
AMERICAN PIANIST

ANGEL REYES
VIOLINIST

JULES WOLFFERS
PIANIST — TEACHER — LECTURER
Boston University College of Music

MARIE A. BERGERON
Teacher of Singing
INTERPRETATION — RECITAL PROGRAMS
122 Huntington Ave., Boston, Mass.

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
AUTHENTIC BEL CANTO METHOD
460 PARK DRIVE CI. 7-7768 BOSTON 15, MASS.

Helen Le Claire, Contralto, Heard in Concert and Opera

Helen Le Claire, contralto, on Dec. 4 sang a return engagement of Handel's Messiah with the Fort Wayne (Ind.) Choral Society and members of the Fort Wayne Symphony; 18, she sings in the same oratorio at Cornell College, Mount Vernon, Iowa; on Jan. 25 at Reading, Pa, in Mendelssohn's Elijah; on March 26 in the Bach B Minor Mass for the Bach Festival at Carleton College, Northfield, Minn.; and with the Troy Male Vocal Chorus in the Brahms Alto Rhapsody.

HELEN LE CLAIRE (Photo—Abresch)

Miss Le Claire made her concert debut in Times Hall in 1948. She has sung with the New York City Opera (1943, 1944, 1945) and the Charles Wagner Opera on tour, and appeared in a Broadway production of The Vagabond King. Her radio engagements include Toscanini opera broadcasts and NBC's Songs of America program. During World War II she flew around the world giving concerts for U.S. troops in the Pacific Theater, and she continues this work by singing in veterans' hospitals. Her recent concert schedule has included recitals at Colgate University, Hamilton, N. Y.; Spring Lake and Sea Girt, N. J.; and Great Barrington, Mass.

Stradivarius Society Formed To Give N. Y. Concert Series

A new musical organization, the Stradivarius Society, will make its first appearance at the Metropolitan Museum of Art on Jan. 10. In a series of six concerts, the society will make use, where possible, of the famous string instruments owned by the performers or borrowed from private collections.

Organized by Gerald Warburg, cellist, it will present music for unusual combinations of strings and woodwinds on the January date, Feb. 8 and March 8, each program repeated next evening.

Announced to appear in the series are Adolf Busch, Samuel Dushkin, Stuart Canin, Fredell Lack and Roman Totenberg, violinists; Frank Brieff and Lillian Fuchs, violists; Herman Busch, Marie Romaet-Rosanoff and Mr. Warburg, cellists; Julius Baker, flutist; Reginald Kell, clarinetist; Robert Bloom, oboist; the Busch Quartet, and Georges Enesco, composer-conductor.

The series will feature old and modern scores not in the usual repertoire. Some of the works to be presented are Mozart's Quartet for Oboe and Strings in F major; the Hindemith Trio for Strings and Mr. Enesco's Octet with the composer conducting.

Irene Rosenberg's Engagements

Irene Rosenberg, pianist, has been engaged to play with the Chicago Symphony on Dec. 17. She recently offered the first performance in Toledo and Washington, D. C., of Norman Dello Joio's prelude, To a Young Musician; also the first performance in Utica, N. Y., of William Bergsma's Three Fantasies. On Nov. 1 she gave a recital in Toledo for the benefit of the Mu Phi Epsilon scholarship fund, and on Nov. 13 a program in the National Gallery of Art, Washington. Two engagements in Virginia were for the benefit of the Polio Fund on the Eastern Shore (joint appearance with Sylvia, violinist) and for the Genter Park Women's Club, Richmond.

ADDRESSES WANTED

Dorothy Arden	Helen Martin
Eva Lynne Booth	Paul Kent Nero
Mary Rucker Brooke	Bernard Parronchi
Joseph Brunel	John H. Patrick
Rachelle Carlay	William Reid
Peter Chambers	Marian Rudley
Freeda Cluff	Charles A. Ruetschi
Rosabelle De Long	Francis Rynas
Christina Fonteyn	Paul A. Smith
Adele Jackson	Dean Allen Verhines
Beverly Kirk	Otto Lehmann

Eyvind Laholm

MME. LENOX-DARCY
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. 19 CO. 5-8450

ANNE ROSELLE
SOPRANO and SINGING TEACHER
Faculty of the N. Y. College of Music
42 Riverside Drive, N. Y. C. TR. 7-7152

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
VOICE TEACHER and COACH
Among best known exponents are:
LUCILLE MANNERS
DOROTHY KIRSTEN
MORTON BOWE
344 West 72nd St., New York TRaf. 7-4999

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Bel Canto Art of Singing
Coach: Opera - Oratorio - Lieder
610 Riverside Drive, N.Y.C. 31—WA 6-2388

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

RACHEL LEON
TEACHER OF SINGING
ACCOMPANIST COACH
345 W. 88th St., N. Y. 24 SChuyler 4-4559

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Richard Korbel, Toba Brill
Denise Dubs and Alan Mandel
123 West 79th St., N. Y. C. TR. 3-6890

MME. EMMA FRANCO
Italian Grand Opera Singer
Accepts Pupils For
OPERA — CONCERT — ORATORIO
57 W. 75th St., N. Y. 23 TR. 7-4281

MAUD GUTZMER
VOCAL STUDIO
607 Fine Arts Building, Chicago 5, Ill.
Tel.: DE 7-7266

MITCHELL SADEWITZ
TEACHER OF PIANO
1442 Union Street Brooklyn 13, N. Y.
Tel.: PResident 4-1226

THE SYDNEYS
TEACHERS of SINGING
Specialists in Voice Training for Children & Adults
201 E. 40th St., N. Y. C. 16 MUhill 2-4271

IRMA ZACHARIAS
Only Teacher of Violin Virtuosi
MAURICE WILK & BEVERLY SOMACH
No further applications accepted before March, 1950.
Studios: 235 W. 71 St., N.Y.C. 23 ENdicott 2-1145

ANTON ROVINSKY
PIANIST—TEACHER
617 Steinway Hall, New York 19, N. Y.
Studio Tel. CI 7-6773 Res. GR 3-6014

ELSIE KAMLOT
PIANO TEACHER - ACCOMPANIST - COACH
French and German Diction
34 Hillside Ave., New York City 34 LOrraine 7-1908

FRIEDA FELDMAN *Pianist*
Specialist in Music Education for Young People
Pedagogy Classes for Teachers
Studios in Manhattan and Bronx
2710 Webb Ave., Bronx, N. Y. Tel.: KI 6-4246

MARGARET BRISTOL (NYSTA)
Director of church & radio choirs, Theatre Wing group.
Safe training of young & mature voices, private or group.
Make singing your Business, or your Hobby with a Bonus
160 W. 73rd St., N. Y. C. 23 TR 7-8516 or TR 7-6700

EDWARD GARRETT
TEACHER OF VOICE AND PIANO
166 W. 72, New York 23, N. Y. SC. 4-6719
1612 Locust St., Philadelphia Pa. PE 5-8025

MME. GERTRUDE H. GLESINGER
TEACHER of SINGING
For Artists and Students — Children's Workshop
Studios: Carnegie Hall and
440 E. 78th St., N. Y. C. BU 8-2991

EVANGELINE LEHMAN
TEACHER OF VOICE
167 Elmhurst Ave., Detroit 3, Mich. Tel.: To. 5-8413

LILLIAN REZNIKOFF WOLFE
PIANO COURSES for TEACHERS
Fundamental musical approach for the average student.
113 W. 57th St. (Studio 806) N.Y.C. 19 CO. 5-8711

PROFESSIONAL DIRECTORY

ALEXIS SANDERSEN, Tenor
TEACHER OF SUCCESSFUL SINGERS
Concert — Opera — Radio — Church
Studio 257 West 86th St., New York 24, N. Y.
TRafalgar 7-6149

MARSCHALL MUSIC STUDIO
EVA MARSCHALL
TEACHER of PIANO — ACCOMPANIST
226 Lexington Ave., N. Y. C. 16 — MU. 4-1185

JACK EPSTEIN
BARITONE
CONCERTS — OPERA — TEACHING
Music Studios: PALM BEACH, FLA.
Inquiries to: 1401 Steinway Bldg., N. Y. C.

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone Circle 7-2634

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Ave., N. Y. 23, N. Y. TR. 4-0666
Member NYSTA and NATS

FLORENCE FENDER BINKLEY
ASSOCIATE OF GUY MAIER
Classes for Teachers which answer the Questions:
WHAT? WHEN? HOW?
1120 West 40th St., Oklahoma City, Okla.

IREYNE STARIKOFF CONCERT PIANIST
PEDAGOGUE. Exponent of ISIDOR PHILIPP Principles.
Classic and Modern Repertoires — TWO-PIANO WORKS.
2685 University Ave., N. Y. C., 63 Kingsbridge 3-2704
317 West 84th Street, N. Y. C., 24

MME. DE SANTI
Graduate, Royal State Academic High School of Music Berlin • Operatic Primadonna: Milan; Royal Opera, Rome; France; U.S.A.
Teaches: VOICE — OPERA — ACTING
730 Amsterdam Ave. (near 96th St.) New York, N. Y.

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. Circle 6-6938

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
257 West 86th Street, New York 24, N. Y.
TRafalgar 7-5854

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

ADI BERNARD
CONCERT PIANIST - PEDAGOGUE
RECITALS and BROADCASTS
Teacher of the ITURBI Technic
Studio: Hotel Ansonia, B'way & 73 St., N. Y. SU. 7-3300

ERNESTO BERUMEN
CONCERT PIANIST AND TEACHER
Faculty Member National Guild of Piano Teachers. Guest Teacher International Conservatory, Havana, Cuba. Piano Pedagogue La Forge-Berúmen Studios, New York. Private Instruction in all its Branches. For information write Mr. Berúmen care of
THE LA FORGE-BERÚMEN STUDIOS
1100 Park Ave., (89th St.), N.Y.C. 28 AT 9-7470

PROFESSOR VIKTOR FUCHS
VOICE STUDIOS
Only teacher of Igor Gorin and Irene Jessner
(Metropolitan Opera)
5241 Franklin Ave., Hollywood 27 Tel.: NO. 6311

LUCILE KELLOGG
VOICE TEACHER
Director of the Kellogg Gems
140 West 69th St., N. Y. 23—EN 2-4580

CARLOS SANCHEZ
VOICE BUILDING
TONE PRODUCTION, REPERTOIRE
Studio: 50 West 67th St., N. Y. SU. 7-4950

H. SPENCER McEVOY
COACH — ACCOMPANIST
PROGRAM BUILDING
250 W. 88th St., N. Y. C. 24 TR. 3-1808

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St., New York
Telephone: TRafalgar 4-2810

GLADYS MAYO
TEACHER OF PIANO
Piano Faculty, Juilliard School of Music
550 Riverside Drive, N. Y. C. MO. 2-6114

BARBARA BLATHERWICK
TEACHER OF VOICE
The Italian Bel Canto founded on the principles of Manuel Garcia. Male and female voices.
51 Fifth Ave., New York Orchard 4-3253

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses New York City
320 West 86th St., N. Y. 24, N. Y. EN. 2-7586

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York 11, N. Y.
Phone: CHelsea 3-4484

ZENKA STAYNA
VOICE TEACHER and COACH
Teacher of Daniza Ilitsch and Inge Manski of Metropolitan Opera Assn.
172 East 91 Street, N. Y. C. TR. 6-0744

PROF. JACQUES STUECKGOLD
SINGING TEACHER of
These METROPOLITAN ARTISTS
Grete Stueckgold, Zinka Milanov, Kurt Baum, Mario Berini, Gerhard Pechner, Alexander Sved, Max Lorenz and Sigrid Onegin, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Marita Farell.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

RAYMOND BAUMAN
CONCERT PIANIST, COMPOSER and COACH
Auditions by appointment
160 West 73rd St., (Studio 3F) New York 23
TRafalgar 7-6700

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

Prof. ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practising and Prospective Piano Teachers
171 West 71st St., N. Y. C. SChuyler 4-7078

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony (*Schroeder & Gunther*).
608 Carnegie Hall New York 19, N. Y.

MADELEINE CARABO
(former 1st violinist, Cleveland Orchestra)
VIOLIN EFFICIENCY — SIGHTREADING SCIENCE
Studio 600, Carnegie Hall, TR. 4-2346

HERTA SPERBER
VOICE TEACHER
Faculty Rhode Island Conservatory
New York Studio: Monday, Thursday, Friday
201 W. 77th St., N. Y., N. Y. TR. 4-2360

LEOPOLD WOLFSOHN
PIANIST — TEACHER — COMPOSER
Beginners to Artistic Finish — Teacher of Many Artists
Hotel Ansonia—B'way at 73rd St., N. Y. C. SU. 7-3300

SOLDANO—SCHULEEN Studios
VOICE • REPERTOIRE • SEMINARS
IN VOCAL ACOUSTICS AND INTERPRETATIVE STYLE
46 West 84th St., N. Y. 24, N. Y. SU. 7-5699

STUART ROSS
COACH — ACCOMPANIST
135 West 58th St., N. Y. C. 19 Circle 6-8067
On tour 1948-49 with Patrice Munsel

GERTRUDE ARNOLD
TEACHER OF SINGING
MUSICAL OPERETTA—TELEVISION—RADIO
850 Seventh Ave., (55th St.) N. Y. C. CI. 7-0850

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

ROBERT POWELL *TENOR*
Authorized Teacher of the "Garcia Vocal Method"
Member of { National Association of Teachers of Singing
Artist Voice Faculty, Cincinnati Conservatory of Music, Highland Avenue and Oak Street, Cincinnati, Ohio
Traditions of Garcia, Viardot, Von Klenner

NATIONAL CONCERT & ARTISTS CORP.
CONCERT DIVISION
Marks Levine, Director
711 Fifth Ave., New York 22, N. Y.
Includes For Season 1948-1949

Kurt Baum
LEADING TENOR — METROPOLITAN OPERA

Eula Beal
CONTRALTO

Ellabelle Davis
"The best the American concert stage can offer."—*Boston Herald*

Jean Dickenson
COLORATURA SOPRANO

Doris Doree
DRAMATIC SOPRANO
Metropolitan Opera — Covent Garden

Frank Edwinn
BASS-BARITONE
". . . uncommon interpretive skill—unforgettably touching."—*Noel Straus, N. Y. Times*

Dezsö Ernster
LEADING BASSO — METROPOLITAN OPERA

Francine Falkon
CONTRALTO

Miklos Gafni
TENOR
"A phenomenal voice."—*N. Y. Times*

Mack Harrell
BARITONE
Metropolitan Opera — Concert — Oratorio

Julius Katchen
PIANIST

Louis Kaufman
"TOP-NOTCH VIOLIN PLAYING"
—*N. Y. World-Telegram*

Hortense Monath
PIANIST

Rosalind Nadell
MEZZO-SOPRANO

Salzedo CONCERT ENSEMBLE
Carlos Salzedo — Mimi Allen
Ruth Freeman — Mary Hill Doolittle

Joseph Schuster
CELLIST

Martial Singher
LEADING BARITONE — METROPOLITAN OPERA

Beverly Somach
VIOLINIST
"Nobility, warmth, genuine poetry. A virtuosic performer."—*N. Y. Times*

Richard Tucker
LEADING TENOR — METROPOLITAN OPERA

PICKUP CHATTER

The recent interest in ballet in this city, thanks mostly to Sadler's Wells, has resulted in a few sets of ballet music, one of which is directly associated with that company. A Columbia long-playing disc couples Prokofieff's Cinderella with Gavin Gordon's Rake's Progress: both of these works are in the active repertoire of Sadler's Wells. The Cinderella, which previously has been available on shellac discs, remains a rather diluted score with many authentic but reminiscent Prokofieff touches. Gordon's score is conventional theatre music, quite professionally assembled, and hardly the work of a really imaginative talent.

On one side of a long-playing disc (the other is devoted to encore trifles of little musical interest) is Efrem Kurtz's recording of the Manuel Rosenthal arrangement of Offenbach's Gaité Parisienne. It must be a good ten years since Kurtz made his popular recording of the same work with the London Philharmonic. The latter was one of the perennial best-selling items in the Columbia catalogue, and the new set, which contains the same excerpts, is an equally joyful affair. It too is a good recording of a favorite ballet, and has much genuine musical interest, which is more than can be said for the LP disc of Lambert's Horoscope and Easdale's Red Shoes. Taken from the movie score, Easdale's attempt is a pretentious, tootling affair. Lambert's music is mostly a mild sort of impressionism, highly derivative.

Stravinsky's Orpheus and Other Items

By far the best of the ballet scores comes from the old master, Stravinsky, whose Orpheus has been recorded by Victor with the composer on the podium. It was composed in 1948 for Balanchine, and follows closely the legend of Orpheus and Eurydice. More serious, darker in mood than some of the recent Stravinsky ballets, it is a neo-classic score with the strange but authoritative rhythmic patterns that Stravinsky, in his ballet music, has made so peculiarly his own. Undoubtedly a score of stature, it has a few dull moments on records, although one is not conscious of these when watching the work in connection with the choreography. The recording is excellent.

Three of the major Strauss symphonic poems have been issued almost simultaneously. Beecham gives us the Heldenleben, in a lyric, beautifully disciplined reading. His hero is a rather jaunty young man who does not take himself nearly as seriously as he does in the Mengelberg interpretation. Both the Beecham and Mengelberg interpretations (the latter is on Capitol-Telefunken) have worthy things in their favor; and while Mengelberg may identify himself more closely with the score, Beecham avoids the pompousness that the Dutch conductor presents. The Reiner interpretation of Don Juan was originally issued in Nov., 1941; it is here coupled with the new recording of Till Eulenspiegel (Szell and the Cleveland Orchestra). Reiner's work is clear, brilliant, a little thin in sound; Szell's is rich, fast, with violent dynamic contrasts and melodramatic all the way through. If you like this pair of symphonic poems, the present disc is a good one to get.

Guido Cantelli, who makes his Victor debut with the NBC Symphony in the Haydn Symphony in D, is a protégé of Toscanini. He conducts much in the Toscanini style: clearly, neatly, with a good feeling for instrumental balance. Sometimes the results are a little too streamlined, but the basic message of the music comes through. The recording is first-class. As for the Walter and Barbirolli readings of the Moldau and Academic Festival Overture, respectively, both recordings date from 1941 and contain the shrillness characteristic of domestic Columbia's recording technique at that time.

Three Concertos

A trio of concertos are on current lists. One, the Bartok Third, is a re-issue from May, 1947. It is one of the most fluent of all modern piano concertos, and one of the easiest of Bartok's scores to assimilate, even on first hearings. Sandor plays it as well as he plays anything on records, and the accompaniment is well integrated. For some reason, Columbia has decided to press it with Miaskovsky's Twenty-first Symphony, a piece that has nothing in common with the Bartok. It is an academic work, undoubtedly deeply felt, but not very original or forceful. However, it is not as stereotyped as most modern Russian symphonies, which is a good point in its favor.

The only previous recording of Mozart's C major Concerto (K. 467) is Schnabel's, quite a few years ago. Mozart here wrote a lovely work, which came just before the dark, introverted D minor. Casadesus plays well, as he always does, but there are some questions about style. The orchestra, for one thing, sounds too weighty, and Casadesus occasionally has to use too much force to match it: an inconsistency, when his dainty playing elsewhere is noted.

Finally, among the concertos, there is the Tchaikovsky Violin, with Isaac Stern. Stern is a powerful instrumentalist, but not as powerful as this set makes out. He has a tendency to dwarf the orchestra. As is not uncommon in modern concerto recordings, the soloist is bigger than life. Stern brings all kinds of virtuosity to his reading, which is otherwise pretty objective and noncommital, lacking the real sweep that other violinists have brought to it.

Chopin's Cello Sonata stands up well on repeated hearings. While by no means a major work, it has color and a wonderful sense of melodic line. Comparing the new Kurtz set wtih last month's Piatigorsky, one finds a less agreeable string tone, but a much better balance with the all-important piano part; and, as such, the newer set is more faithful to the nature of the sonata.

In the Mendelssohn-Bach set, Biggs gives his usual type of performance, one blessed more with energy and persistance than subtlety or adventure in dynamics.

Muzio Re-Issues

A new organization which calls itself Esoteric Record Corporation, sponsored by the Greenwich Music Shop (75 Greenwich Avenue, N. Y. C.), has re-issued a group of old Claudia Muzio acoustic singles on one LP disc. The singer made these in the vicinity of 30 years ago, and the recording is primitive as regards the accompaniment, but the voice comes through splendidly. Muzio sings arias from Verdi's Lombardi and Sicilian Vespers; Catalani's Loreley; Massenet's Herodiade; Handel's Rinaldo; Tchaikovsky's Eugene Onegin; Meyerbeer's L'Africana; and Bizet's Carmen. She was an incomparable artist, with an alive, emotional quality to her singing. Her voice, remarkably flexible, had a "lift" to it, with a pure, instrumental quality.

Victor, as is their annual custom, has released a group of operatic singles and sets to accompany the opening of the opera season. The most ambitious is a recording of the final scene from Siegfried, with Farrell, Svanholm, and Leinsdorf. It is, on the whole, a good job, though Leinsdorf's conducting is not always as assertive as it might be, and Svanholm's voice is a little dry. Farrell has the combination of a powerful voice with a lyric quality; she could be an outstanding Brünnhilde if she brought a little more subtlety to her singing. The single-disc contributions of Quartararo, Swarthout, Peerce, Albanese and Kirsten are uniformly excellent, both vocally and in recorded sound.

Volume II of I Can Hear It Now carries its predecessor from 1945 to 1949, and contains the voices of Churchill, Truman, Dewey, La Guardia (reading the comics), Petrillo, Marshall, Tito and many of the others who had something to do with those hectic years.

RECENT DISC RELEASES

Orchestral

HAYDN: Symphony No. 93 in D. Guido Cantelli and NBC Sym. Victor set WDM-1323, 3 45-RPM discs, $3.35.

INVITATION TO THE WALTZ: Waltzes by Kalman, Sieczynski, Lehar, Stolz and Strauss. André Kostelanetz and his Orchestra. Columbia LP disc ML-2074, $3.85.

LAMBERT: Horoscope — Ballet Music. Lambert and Philharmonic Orch. EASDALE: The Red Shoes. Mathieson and Philharmonia Orch. Columbia 10-inch LP disc ML-2083, $3.85.

MASSENET: Scènes Alsaciennes. Mitropoulos and Minneapolis Orch. Columbia 10-inch LP disc ML-2074, $3.85.

MOZART: The Sleigh Ride (K. 605); TCHAIKOVSKY: Dance of the Sugar Plum Fairy. Stokowski and his Orchestra. Victor 45-RPM disc 49-0553, 95c.

MUSICAL COMEDY FAVORITES. André Kostelanetz and his Orchestra. Columbia LP disc ML-4241, $4.85.

OFFENBACH: Gaité Parisienne; PROKOFIEFF: March; SHOSTAKOVICH: Waltz; Polka; RIMSKY-KORSAKOFF: Flight of the Bumble Bee; TCHAIKOVSKY: Waltz from Eugene Onegin; GLINKA: Mazurka. Kurtz and N. Y. Philharmonic Orch. Columbia LP disc ML-4233, $4.85.

PROKOFIEFF: Cinderella. Braithwaite and Royal Opera House Orch. GORDON: The Rake's Progress. Lambert and Royal Opera House Orch. Columbia LP disc ML-4229, $4.85.

SMETANA: The Moldau. Walter and N. Y. Philharmonic. BRAHMS: Academic Festival Overture. Barbirolli and N. Y. Philharmonic. Columbia 10-inch LP disc ML-2075, $3.85.

STRAUSS: Till Eulenspiegel. Szell and the Cleveland Orch. STRAUSS: Don Juan. Reiner and Pittsburgh Orch. Columbia 10-inch LP disc ML-2079, $3.85.

STRAUSS: Ein Heldenleben. Beecham and Royal Philharmonic Orch. Victor set WDM-1321, 5 45-RPM discs, $5.25.

STRAVINSKY: Orpheus. Stravinsky and Victor Sym. Victor set VDM-1320, 4 45-RMP discs, $4.30.

Instrumental

BARTOK: Piano Concerto No. 3. György Sandor and Philadelphia Orch., dir. Ormandy. MIASKOVSKY: Symphony No. 21. Ormandy and Philadelphia Orch. Columbia LP disc ML-4239, $4.85.

CHOPIN: Cello Sonata in G minor. Edmund Kurtz (cello) and Artur Balsam (piano). Victor set VDM-1322, 3 45-RPM discs, $3.35.

DRIGO: Serenade; GOSSEC: Gavotte; DRDLA: Souvenir; BEETHOVEN: Minuet; ARENSKY: Serenade; CUI: Orientale. Mischa Elman (violin), acc. Wolfgang Rose. Victor set VDM-1328, 3 45-RPM discs, $3.35.

MENDELSSOHN: Sonata No. 6 in D minor; BACH: Prelude in G; Sinfonia to Cantata No. 106; Ebarm' Dich; Sinfonia to Cantata No. 156; All Glory Be to God on High. E. Power Biggs (organ). Columbia 10-inch LP disc ML-2076, $3.85.

MOZART: Concerto No. 21 in C (K. 467). Robert Casadesus (piano) and N. Y. Philharmonic, dir. Munch. Columbia 10-inch LP disc ML-2067, $4.85.

TCHAIKOVSKY: Violin Concerto. Isaac Stern (violin) and Philadelphia Orch., dir. Hilsberg. Columbia LP disc ML-4232, $4.85.

Vocal

EIGHT OPERATIC ARIAS; sung by Claudia Muzio. Esoteric Record Corp. LP disc 500, $5.95.

GIORDANO: La Mamma Morta (Andrea Chenier); HANDEL: Care Selve. Florence Quartararo (sop.) and Victor Orch., dir. Morel. Victor 45-RPM disc 49-0549, 95c.

I CAN HEAR IT NOW (Vol. II). Narrated by Edward R. Murrow. Columbia LP disc ML-4261, $4.85.

MASSENET: Letter Scene (Werther). Gladys Swarthout (mezzo-sop.) and Victor Orch., dir. Morel. Victor 45-RPM disc 49-0551, 95c.

MORMON TABERNACLE CHOIR: Come, Ye Saints; O MY Father; Abide With Me; The Lord's Prayer, etc. Conducted by J. Spencer Cornwall, with Frank Asper (organ). Columbia 10-inch LP disc ML-2077, $3.85.

NELSON: Mary of Argyle; TRADITIONAL: Annie Laurie. Christopher Lynch (tenor), acc. Eugene Bossart. Columbia 7-inch microgroove disc 3-301, 95c.

PUCCINI: Ch'ella Mi Creda Libero (Girl of the Golden West); Recondita Armonia (Tosca). Jan Peerce (tenor) and Victor Orch., dir. Leinsdorf. Victor 45-RPM disc 49-0552, 95c.

PUCCINI: Ancora un Passo Or Via; Con Onor Muore (Butterfly). Licia Albanese (sop.) and Victor Orch. and women's chorus, dir. Trucco. Victor 45-RPM disc 49-0550, 95c.

PUCCINI: Un Bel Di (Butterfly); Chi il Bel Sogno di Doretta (La Rondine). Dorothy Kirsten (sop.) and Victor Orch., dir. Morel. Victor 45-RPM disc 49-0548, 95c.

STEWART: Give Me Your Hand; Rogers: Bali Ha'i. Ezio Pinza (bass) and orch. dir. Engel. Columbia 7-inch microgroove disc 3-397, 95c.

WAGNER: Siegfried (Act III, Scene 3). Eileen Farrell (sop.), Set Svanholm (tenor) and Rochester Phil., dir. Leinsdorf. Victor set WDM-1319, 5 45-RPM discs, $5.25.

NEW PUBLICATIONS

When Dr. Howard Hanson recently celebrated his 25th anniversary as director of the Eastman School of Music, he announced that he was presenting the Sibley Music Library of the school his entire library of original manuscripts. Another gift for the occasion came from Erich Leinsdorf, conductor of the Rochester Philharmonic Orchestra, who presented a portrait of Edward A. MacDowell, which had been commissioned by Breitkopf and Haertel. As a prelude to the dinner in honor of the anniversary, a program of Dr. Hanson's works was played at the Eastman Theater. Frederick Fennell conducted the Eastman Junior Symphony in the Symphony No. 1; Dr. Herman H. Genhart conducted the Senior Symphony and Chorus in The Lament for Beowulf, and Dr. Paul White conducted the Senior Symphony in the Symphony No. 4 and the Suite from the opera Merry Mount.

Louis Rittenberg of 920 Riverside Drive is preparing a definitive biography on the late Bela Bartok and is interested in securing original copies of personal letters from the composer. . . .

The first performance in the Western Hemisphere of Mahler's unfinished 10th Symphony was heard in Erie on Dec. 6, when Fritz Mahler conducted it with the Erie Philharmonic Orchestra. . . . Charles Haubiel's cantata, You Forty-eight States, a setting of Raymond Duncan's poem of the same name, had its first performance by Beale Hober, soprano, and the Byzantine Singers, directed by Christos Vrionides, at a musicale and reception given in honor of Mr. Duncan's 75th birthday in Town Hall on the afternoon of Nov. 25. The composer was at the piano. . . .

The Barrier, a new musical tragedy by Jan Meyerowitz, of the music staff of the Tanglewood Music School, and Langston Hughes, the distinguished Negro poet, will be premiered early in 1950 at the Opera Workshop of Columbia University. Willard Rhodes will conduct, Felix Brentano will stage the work, and Muriel Rahn will sing the chief feminine role. . . . Lyrics by Oscar Hammerstein II, a compilation of 71 of the song texts by that prolific and successful writer of musical shows, has been issued by Simon and Schuster, with an extended preface, called Notes on the Lyrics, in chatty style by Mr. Hammerstein; it is a collection interesting especially to those who liked South Pacific, Oklahoma and Show Boat, all of which are represented. . . .

In the belief that the present-day system of musical notation is obsolete, Velizar Godjevatz has published a large-sized pamphlet named The New Musical Notation. His system, which involves a six-line staff, a duodecimal count, and does away with accidentals, has been endorsed by George Bernard Shaw. . . . Valbork Leland, Director of the Violin Department of Stephens College, Columbia, Missouri, has written a 62-page book on The Dounis Principles of Violin Playing. Intended for the elementary as well as advanced violinist, it covers the Dounis principles of bowing, fingering and technique. The book is published by The Strad, in London; it is available in this country through Carl Fischer. . . . A second edition of David Mannes' autobiography, Music Is My Faith, has been issued by his friends, with a note to the effect that "His old friends have the first edition. It is for his new friends, especially the children, that we present the second."

Book Review

MUSIC IN THE NATION, by B. H. Haggin. William Sloane Associates, Inc., N. Y. $5.

This book consists of the articles that Mr. Haggin has been writing for The Nation during the past twenty years or so. During this period the pugnacious Mr. Haggin has ceaselessly fought for what he considers best, and fought against that which he considers inferior. Since his standards are on a lofty level, he has made quite a number of enemies, a fact that does not bother him a bit. He does not mince words. If he does not like a musician, he says so; if he does not like a critic, he is even more outspoken. No matter what you may think of his conclusions, or of his curiously involuted manner of writing, he is a figure who commands respect for the way which he has followed his shining light. Haggin is a black and white thinker: little is wrong with his idols (Toscanini, Balanchine, Webster Aitken, Schnabel), everything is wrong with the objects of his dislikes (all virtuoso musicians, most critics, Deems Taylor especially, all musicologists). He is never on the defense, always on the attack. The lack of subtlety in his literary style, coupled with his aggressive and dogmatic attitude, do not make his book a tender contribution to belles lettres, but he tackles in a provocative manner some very sore spots in our musical set-up.

Scores

THEME AND VARIATIONS (op. 43b), by Arnold Schoenberg. G. Schirmer, Inc., N. Y. $2.50.

Originally composed for band about six years ago, the Theme and Variations were revised by Schoenberg into an orchestral piece, and its first performance came on Oct. 20, 1944, when Koussevitzky conducted it with the Boston Symphony Orchestra. Duration is about fourteen minutes. It starts in G minor and ends with a clearly defined G major chord (with a few F sharps thrown in for color). There is nothing atonal about this mature, brilliantly scored work, which is much easier to play than most of Schoenberg's earlier pieces. Scoring is for piccolo; two flutes, oboes and clarinets; English horn; bass clarinet; two bassoons and contra-bassoon; four horns; three trumpets and trombones; tuba; timpani; percussion (very full, needing three players for the bells, glockenspiel, cymbals, snare drum, tambourine, xylophone, bass drum, triangle, gong and chimes), and the usual strings.

ADAGIO AND FUGUE, by Maurice Whitney. Composers Press, Inc., N. Y. Complete score, $1.75.

This work won first place in the 1947 contest sponsored by The Composers Press. Whitney's scoring is for flute, B flat clarinet, violin, viola and cello. The composer, Director of the Music Department of the Glens Falls (N. Y.) Public Schools, has written a melodic and well balanced piece of music. The Adagio is featured by a persistent rhythmic pattern over which a long melody sings. An energetic theme, slightly syncopated, in A minor, introduces the fugue, which is put through some ingenious paces.

For Violin and Cello

LARGHETTO SOSTENUTO—ARIA CON VARIAZIONI, by Beethoven. Transcribed by Alfred Pochon. Edition Foetisch, Lausanne, France.

Beethoven wrote several duets for clarinet and bassoon. In the present edition, Alfred Pochon has arranged Nos. 1 and 3 for violin and cello. No. 1 is a large sostenuto, "quasi recitativo," while No. 3 is a tiny air and variations. The original keys are C and E flat. Pochon has made them B flat minor and B flat major, working them into one composition. He has given the violin some fairly difficult double stops; the cello part is somewhat simpler.

For Viola and Piano

SONATA FOR VIOLA AND PIANO, by Marcel Mihalovici. Heugel and Co., Paris. Sole selling agents Mercury Music Corp., N. Y. $6.

There are three movements — Allegro serioso; Agitato e vehemente; Andante espressivo; and Allegro tranquillo — to this long and difficult sonata. Mihalovici has spared neither violist nor pianist. The work, which is powerful and uncompromising, should be heard in concert before long. Idiomatically the harmonies are ultra-modern, but Mihalovici uses them in classical patterns, and the sonata gives an impression of architectural solidity. There are some strongly pronounced melodic lines, and a great deal or originality, all of which suggest that the music is an important contribution to the viola literature. Its length is given as 25 minutes.

For Flute, Bassoon and Harp

PASTORALES DE NOEL, by André Jolivet. Heugel and Co., Sole selling agents, Mercury Music Corp., N. Y. $4.

These Pastorales de Noël, the playing time of which is given as 12 minutes, 50 seconds, describe episodes in the birth of Jesus. The first movement is named L'Etoile; the second, Les Mages; the third, La Vierge et L'Enfant; the fourth, Entrée et Danse des Bergeres. Without resorting to hackneyed devices, Jolivet's writing is delicate and sensitive, with a pure, simple quality. The instrumental combination is highly attractive, and the harp especially supplies an appropriately bucolic atmosphere.

For Violin and Piano

SECOND SONATINE, by Conrad Beck. Heugel and Co., Sole selling agents, Mercury Music Corp., N. Y. $2.25.

A fairly short piece, this is a compressed work in three movements—Allegro moderato, Lento, and Allegro vivace. It is jagged in sound, with unresolved discords in close seconds sometimes sounding like tone clusters. The last movement contains a gnarled fugal section that does not sound very pretty but which impresses with its strength and seriousness of purpose. Only those who have an affinity with the ultra-modern idiom should approach this work.

VALSE POLONAISE, by Henry Rosner. Edward B. Marks Music Corp., N. Y. 75 cents.

There is more "valse" than "polonaise" in this example of salon music. The key is B major, and neither the solo nor accompaniment pose any great technical or interpretive problems. Primarily the violin is concerned with a melody built on an arpeggio pattern, with one contrasting section played staccato, and a section of the trio that has a passage in sixths, the lower notes of which may be omitted.

For Trumpet Quartet

TOURNAMENT OF TRUMPETS, by David Bennett. Carl Fischer, Inc., N. Y. $1.50.

Bennett has scored this work for Quartet or Trio of Trumpets (Cornets), with band or piano accompaniment. It is an effective work, with much in the way of fanfare and rich, brassy sound. The four (or three, if the fourth trumpet is omitted) instruments have the work divided evenly among them, and alternate versions are provided for the more difficult sections.

For Piano Solo

COMPLETE WORKS FOR PIANO SOLO, In Three Volumes, by Johannes Brahms. G Schirmer, Inc., N. Y. $3 each.

This American edition of Eusebius Mandyczewski's brilliant work is the definitive one of Brahms' piano music. Editorial notes introduce each volume, and the American editors have corrected the misprints that crept into the European edition. Vols. 1 and 2 contain all of Brahms' piano works published with opus numbers; Vol. 3 has miscellaneous pieces—his transcriptions of other composers, ten Hungarian Dances, cadenzas to Bach, Mozart and Beethoven concertos, and 51 of his piano exercises. The latter, not too well known, are very difficult but necessary for those who want a foundation into the peculiarities of Brahms' piano writing. Most of the material in Vol. 3 is not easily accessible elsewhere.

LE BAVOLET FLOTTANT; LA BANDOLINE; LES PAPILLONS; LES PETITS MOULINS A VENT, by Couperin; LA MELODIEUSE and L'HIRONDELLE, by Daquin; LES FIFRES, by Dandrieu; COURANTE IN E MINOR, by Lully; L'EGYPTIENNE and LA POULE by Rameau; LE MOULIN A VENT, by Dagincourt. Century Music Publishing Co., N. Y.

Isidor Philipp's editions of these ten charming examples of early French keyboard music are an asset for teacher, student and professional pianist alike. None is too difficult technically, but all are difficult interpretively, requiring a singing line, finger independence and a neat sense of style. Some, such as Rameau's La Poule and Daquin's L'Hirondelle, are relatively well known, and others are unfamiliar, but there is not one that is not pleasant to play, lovely in sound and lyric in melodic content.

Doris H. Bolvig, Lawrence Turner Plan New York Joint Recital

Doris Hevener Bolvig, pianist, and her husband, Lawrence Turner, bass-baritone, plan another joint recital in New York after the first of the year, when they will introduce new music recently received from Europe. In December Miss Bolvig was featured in an all-Chopin anniversary concert at the Roosa School of Music, Brooklyn, where she is a faculty member; Mr. Turner will be heard in the Candlelight Christmas Carol service at the Incarnation Church, Brooklyn, and in Christmas radio programs.

Miss Bolvig and Mr. Turner spent the summer at their farm, "Happy Hilltop," on Seneca Lake in upstate New York, and gave joint recitals in Elmira, Watkins Glen, Geneva, Rochester and Corning. Miss Bolvig was in charge of a month's music at the Lakemont Church, appearing as soloist and arranging for appearances of faculty members of the summer session of the Roosa School at Glenora. Mr. Turner was guest artist at the opening of the National Soaring Contest in Elmira, and later went to Long Island to take the singing part of the Lion in Midsummer Night's Revue of Fashions, Comedy and Song, presented by Lucile Kellogg. Mr. Turner is an artist from Miss Kellogg's New York studios. In the fall Miss Bolvig and Mr. Turner gave recitals in Great Barrington, Stockbridge and Monterey, Mass.

Lovers of the Best

You will want this unique combination of three timely compositions entitled:

"Lyric Waltz and Song"

by Charles L. Cary

Sent postpaid to any address upon receipt of $1.00

Charles L. Cary, R, D. # 1, Box 189, Asbury Park, N. J.

For Youthful Choirs

THE CHAPEL CHOIR BOOK

For Three-Part Mixed Voices (S.A.B.) with Organ Accompaniment

Compiled and Arranged by

Rob Roy Peery

Seventeen numbers for three-part choir, with baritone part adapted to the ranges of both tenors and basses

75c

THEODORE PRESSER CO. *Bryn Mawr, Pa.*

MUSICAL JOTTINGS . . .

According to announcement from Rome, **Luigi Einaudi,** President of the Italian Republic, had conferred the title of Senator for life on **Arturo Toscanini,** but he declined the honor. . . .

Plan for the N. Y. Philharmonic-Symphony to play under **Mitropoulos** (five shows a day) at the Roxy Theatre, this spring—if present negotiations work out—is certainly innovational. . . .

The Pasdeloup Orchestra of Paris gave a **Gershwin** Festival Concert on Nov. 4. . . . The Bibliothèque Nationale in that city held a **Chopin** centennial exhibition, including the piano on which he composed many of his works, a sheaf of his MS. letters to **George Sand,** the portrait by **Delacroix** and the death mask. . . . The room in which **Chopin** lived during his last years and where he died has been transported from 12 Place Vendome, Paris, and was on display, Dec. 8 to 10, at the galleries of **French & Co.,** New York; proceeds were to be donated "toward the expansion of research on the physical, mental and social effects of Music" by the Music Research Foundation, which sponsored it . . .

Andre Marchal, French organist, will be heard in a series of recitals at Union Theological Seminary in Manhattan. . . .

Guido Salmaggi, second eldest son of the operatic impresario **Alfredo Salmaggi,** sang the leading tenor role in Traviata at the Brooklyn Academy of Music, Dec. 3; the invited guests included **Admiral Nimitz** (during the war the younger Salmaggi entertained many GI's in the Pacific war theatre). . . .

Arthur Shepherd, American composer, and head of the music department at Western Reserve University, is marking his 70th birthday on Feb. 19; in honor of this event, **George Szell** revived his Overture to a Drama at the Cleveland Orchestra concerts of Dec. 1 and 3. . . . The **Trapp Family Singers** personnel has been extended by birth of a daughter on Nov. 20 to **Mr.** and **Mrs. Werner Trapp.** . . . **Lawrence Tibbett,** after singing his first Jokanaan with the New Orleans Opera, took a short concert tour before rejoining the "Met." . . .

Burton Cornwall, basso-cantante, was host at a reception given in his studio, Dec. 4, in honor of **David W. Guion,** composer, who played the accompaniments for a short recital of his songs sung by the basso, including his popular Home on the Range. . . .

A memorial album has been issued of recordings made by **Rosita Renard,** Brazilian pianist, in her Carnegie Hall recital early this year—which brought her new fame, followed shortly by her death. . . . **Karl Kritz** has left the "Met" conducting staff to become director of an Opera Workshop at Texas Christian University, Ft. Worth, which has recently opened a $1,500,000 Fine Arts building containing a modern stage and large hall. . . .

Geraldine Farrar has presented her opera scores and song library to the New England Conservatory of Music. . . . A commission to write a children's opera, The Gooseherd and the Goblin, has been completed by **Julia Smith** for the Hartt Opera Guild of Hartford, Conn.; premiere scheduled for Dec. 16. . . .

A modern music society has been founded in Cleveland, at the instigation of **Marcel Dick,** composer, member of the faculty at the Institute of Music there, and will present three concerts of works by **Bartok, Hindemith, Bloch, Stravinsky** and **Schoenberg.** . . . **Albert Schweitzer** is reported working on a new bow to play Bach works better, his model including a device to slacken or tighten the hairs of the bow as it is used by the player. . . .

A portrait of the late **Louise Homer** was unveiled at the "Met" the day before its opening; it depicts the diva as Orpheus in Gluck's opera and was painted by **Leopold Seyffert.** . . . Something new in concerts is the "drive-in" type started in Austin, Tex., by the Symphony Orchestra of that city, which this fall presented a "pop" program outdoors, charging $1.50 for each car; idea, said to have been suggested by **Ezra Rachlin,** conductor of the ensemble, will be further extended next spring. . . .

Leonid Hambro is the new pianist of the N. Y. Philharmonic-Symphony, replacing **Walter Hendl,** now conductor of the Dallas Symphony. . . . The Virginia Music Festival, despite deficit, will be given for the fourth year at the University of Virginia, Charlottesville, next May. . . . **Dusolina Giannini** recently made her first re-appearance since 1938 in Vienna, giving a recital and singing twice as guest Carmen with the State Opera company. . . . **Al Jolson** received an award from the Variety Club of Washington, D. C., for his "contribution to the world of entertainment," presentation being made by Undersecretary of Defense **Stephen T. Early.** . . . **Wanda Miller** and **Ralph Sheldon,** pianist, graduate of Juilliard School, were married in New York on Nov. 21. . . . **Shostakovich's** new oratorio, Song of the Forests, is reported to have been received more warmly in Moscow than some of his other recent works—deals with a reforestation plan. . . .

Commemorations of the 25th anniversary of **Puccini's** death included two at Viareggio and Lucca, with **Ildebrando Pizzetti** making the addresses; a monument was unveiled to the late composer in the former place, and a national contest in his name will be held in Italy for the best critical essay on the lyric art of the 17th century. . . .

The recent **Busoni** piano contest in Bolzano, under auspices of the **Monteverdi** Conservatory, did not award a first prize; the second went to **Lodovico Lessona,** 20-year-old pianist from Turin; the third to **Rossana Orlandini** of Pisa; the fourth to **Alfred Brendel** of Graz; the fifth to **Bela Siki** of Budapest, and honorary mention to **Maria Luisa Candeloro** of Rome. . . . **Marcel Poot,** Belgian composer, has been named director of the Brussels Conservatory. . . . **Rafael Kubelik** will share with **Erich Schmid** the conductorship of the Tonhalle Orchestra of Zurich, succeeding **Volkmar Andreae,** who recently retired. . . .

An International Congress of Sacred Music will be held in Rome from May 25 to 30 next, and special attention will be paid to **Guido d'Arezzo,** the 900th anniversary of whose death falls in 1950. . . . **Winifred Christie,** pianist, has given an initial endowment fund to open a Central Music Library in London, free to the public for consultation of scores; the president of the committee in charge is **Eric Blom,** writer on music. . . .

The 1949 **Salzburg Festival** had a deficit of a million and a half schillings—costs were four millions and income only about two and a half; 40 per cent of the deficit was met by the Austrian Federal Gov't. and 20 per cent each by the City, the Province, and the Salzburg Tourist Ass'n. . . . This nation is building its biggest movie house to date in Vienna, to seat 1200, the entire two-story front to be encased in glass. . . . **Clemens Krauss** is giving courses in conducting at the Austrian Academy of Music and Art, and **Vasa Prihoda,** the violinist, will also join its staff next year. . . .

Some erstwhile members of the Pavley-Oukrainsky Ballet gathered at the home of **Adolf Schmid,** its former conductor, in Leonia, N. J., on Nov. 20, honoring his birthday; present were **Constantine Kobeloff,** former partner to **Pavlowa,** for whom Mr. Schmid also conducted; **Anna Agress, Lydia Arlova, Angelo Campana, Julia Compton, Nellie Egerman, Vera Elisius, Margrete Herrlein, Lisan Kay, Rosalyn Krokover, Ada Nemeroff, Ivan Luttman,** and **Eudoxia Mironova,** wardrobe mistress for the company. . . .

A daughter, Emily, was born recently to **Dr.** and **Mrs. Arthur Argoff,** of Brooklyn, the latter better known as **Lenore Portnoy,** former soprano with the New York City Opera. . . . **Anthony Bliss,** son of the late **Cornelius N. Bliss,** former chairman of the board of the Metropolitan Opera, has been elected a member of that body. . . . **Doris Doe** has awarded a scholarship to **Alice Fraser,** Hartford contralto, after holding 50 auditions. . . .

R. M. K.

Freda Draper Soloist with Symphonic Band in Detroit

DETROIT.—Displaying fine musicianship and a good sense of tonal values, Freda Draper, contralto, appeared before a large audience at the Masonic Auditorium, Nov. 18, under the auspices of Beta Sigma Phi Sorority. Accompanied by the Leonard Smith Symphonic Band, Miss Draper gave full-throated voice to a superb reading of O Don Fatale from Verdi's Don Carlos, encoring with the Habanera from Bizet's Carmen. Other offerings included Cadman's Spring Song of the Robin Woman from Shanewis, Tchaikovsky's None But the Lonely Heart, waltz series from Kalman's Sari Excellent diction was displayed in all the offerings. Miss Draper was accorded an ovation.

The band portion of the program consisted of Berlioz's Marche Hongrois, Tchaikovsky's 1812 Overture, Waltz of the Flowers from the same composer's Nutcracker Suite, and several marches redolent of the days of Sousa and Pryor. Mr. Smith, besides conducting in impressive form, demonstrated his talent as a trumpet soloist. JOHN GARDINER.

Pittsburgh Hears Verdi Requiem

PITTSBURGH, PA.—Victor de Sabata, conducting the opening weeks of the Pittsburgh Symphony's season, began his tenure with the concert pair of Nov. 4 and 6. At the initial concerts first local hearings were given to the Pastorale from Bach's Christmas Oratorio and Morton Gould's Spirituals for string choir and orchestra. The program included Weber's Overture to Euryanthe and Ravel's Daphnis et Chloe Suite No. 2. The performances abounded in color, drama and vivid contrasts.

The second pair brought a stirring performance of Verdi's Requiem under the same leader, with a splendid solo Quartet, Joan Hammond, soprano; Nan Merriman, mezzo-soprano; Kurt Baum, Metropolitan Opera tenor, and Donald Gramm, bass; the Downtown Chorale (Henry Mazer, conducting) assisting.

B. T.

DANCE CLASS FOR SINGERS "Heartily recommend it!" *Wm. L. Stein, Concert Mgr.*

"Have watched and found Charlotte Ellis' class for Opera Singers excellent; work combines loosening of bodies with operatic gestures giving singer an excellent feeling for the stage . . . does her work in personal and charming way."

CHARLOTTE ELLIS—Studios: CBS B'way Bldg., Steinway Hall. Tel.: Tr-7-9233 or Ci-7-6604

WILLIAM PIERCE HERMAN

TEACHER OF PATRICE MUNSEL OF THE METROPOLITAN OPERA ASSOCIATION

19 East 94th Street, New York 28, N. Y. ATwater 9-4735

ROSATI

The ONLY VOCAL TEACHER of **BENIAMINO GIGLI**

Teacher of Lauri-Volpi, James Melton, Mario Lanza, Tentoni, Kaskas, etc.

205 W. 57th St., N. Y. C. COlumbus 5-0393

SAMUEL **MARGOLIS**

Only Voice Teacher of

ROBERT MERRILL

Sensational Young Baritone of Metropolitan Opera and other famous singers

152 W. 57th St., N. Y. C. COlumbus 5-9155

HARRY **JOMPULSKY**

VOCAL INSTRUCTOR

Teacher of Many Eminent Singers in Opera - Operetta - Concert - Radio - Television

In BOSTON—Tuesday-Wednesday-Thursday 725 Boylston St. • KE. 6-3318

In NEW YORK—Monday-Friday-Saturday 310 West 79th St. • TR. 7-7243

ALFREDO **MARTINO**

VOCAL TEACHER

Author of Book "TODAY'S SINGING"

Obtainable upon request

260 West End Ave., N. Y. 23

HERBERT **JANSSEN**

LEADING BARITONE

Metropolitan, San Francisco Operas

Booking for OPERA, CONCERT, RADIO

Exc. Mgt.: Ludwig Lustig

11 W. 42nd St., Suite 1302, N. Y. 18, N. Y.

ELISABETH **SCHUMANN**

Will Accept a Limited Number of Advanced Students

Applications to be sent to

Concert Direction ANNIE FRIEDBERG

251 W. 57 St., N. Y. 19

HELEN **CHASE** VOICE

TEACHER OF OUTSTANDING ARTISTS

CONCERT — OPERA — RADIO

Member NYSTA and NATS

251 W. 92nd St., N. Y. 25 TRafalgar 7-9192

VEDAL

Concert-Opera Tenor—Teacher of Singing

Authority on Voice Building

160 West 73 St. N. Y. C. 23

TRafalgar 7-5781

EDGAR MILTON COOKE

Teacher of Singing

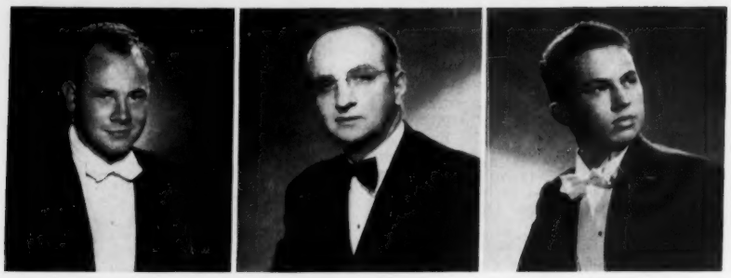
140 W. 57th St., New York 19 CIrcle 7-3051

ANDREA PALESTRINA

VOICE CULTURE — INTERPRETATION — REPERTOIRE

113 West 57th Street • Circle 5-6581 • New York 19, N. Y.

IN SCHOOLS and STUDIOS



JOHN ALEXANDER ROBERT POWELL JULIAN PATRICK
(Photos—Brand)

Robert Powell Artists Appear

Julian Patrick, artist-pupil of Robert Powell of the artist faculty of the Cincinnati Conservatory of Music, has been chosen by Dr. Thor Johnson to sing the baritone role in Vaughan Williams' Christmas Fantaisie at the regular pair of concerts of the Cincinnati Symphony on Dec. 22 and 23. A recent appearance for Mr. Patrick was at the Taft Museum, Cincinnati, before the combined membership of the Mt. Auburn and Clifton Music Clubs; with John Alexander, who also studies with Mr. Powell, Mr. Patrick gave a joint recital for the Woman's Music Club of Joliet, Ill.

Mr. Alexander was soloist with the Cincinnati Symphony, under Mr. Johnson, in a pair of Young People's Concerts on Dec. 13 and 14, singing Walter's Preislied from Wagner's Meistersinger. Earlier, he sang at Earlham College, Richmond, Md., and in his own recital at the Conservatory.

Mary Garnett Poarch was presented in concert in Dayton, Ohio, before a state officers conference of the Ohio Federation of Music Clubs. On Dec. 7 she will sing for the Dayton Music Club. Majel Marie Cohn, soprano, was heard in her own program at the Conservatory, and the following pupils from Mr. Powell's class also gave a recital: Bette Jean Travis, Robert Figlestahler, Franklyn Ballard, Sadie Ruth McCollum, Dorothy Short, Evelyn Torres, Miss Poarch, Mr. Patrick and Mr. Alexander. Ronald Sharpe and Oliver Manning were the accompanists.

Koussevitzky Donates His Music Collection to Hebrew University

Serge Koussevitzky, who is honorary chairman of the Committee for the Collection of Orchestral and Chamber Music bearing his name, for the American Friends of the Hebrew University, has donated his collection of music now in France to this cause. He added recently the works of Bach in 47 bound volumes.

The committee has requested that all music-lovers similarly send both published and unpublished music to the library in Palestine. Especially needed are the following scores and instrumental parts: symphonies, concerti, operas (from the earliest classical through the contemporary period); chamber music: trios, quartets, and other ensembles; small scores for students; American orchestral and chamber music works (a special shelf); and orchestral and chamber music of Jewish interest. Donors' names will be inscribed on *ex libris* labels to be affixed to gifts of music. Donations of the above music should be sent to Mrs. Frank Cohen, Chairman of the Music Library Committee, Hebrew University House, 9 East 89th Street, New York 28, N. Y.

Lenox-Darcy Singers' Engagements

Joseph Denis (Corhan), artist-pupil of Lucie Lenox-Darcy, is now a member of the quartet at the Blessed Sacrament Church, New York. As a song stylist, he appeared in a program of Robert Burns songs for the Dr. Maurice Leahy Literary Club, and last month sang in a benefit concert under auspices of the Consul General of Ireland to promote an Irish exhibition at the Demotte Galleries. Dec. 16, he will be special artist for the Gala French Revue at the Waldorf-Astoria under auspices of the Schenley Corporation; with him will be the orchestra and performers from Broadway's Latin Quarter club and stars of the French stage and screen.

Nixon Miller, tenor, sang in The Messiah on Dec. 11 in Johnson City, Tenn. Mr. Miller has studied with Mme. Darcy in Chicago, Hollywood and New York. For the past two summers he has had leading roles with the St. Louis Municipal Opera.

Tenor soloist at the Cathedral of St. John the Divine is Charles Peterson. Irene Richards, soprano of the Ridgewood Methodist Church, was soloist in Rossini's Stabat Mater last month.

Paul Paulie, tenor, was soloist for the annual benefit concert for New Jersey's blind, sponsored by the Richfield Park Junior Women's League, Richfield, N. J.

Robert Tabori Students Heard

Helen Spina, soprano of South Amboy, N. J., has been re-engaged as soloist with the Middlesex Male Chorus of New Brunswick under the direction of Robert Hartz, appearing with them in October at Woodridge and on Nov. 22 at their annual fall concert in New Brunswick. Miss Spina opened her season singing at a luncheon of the presi-

HELEN SPINA, soprano

dents of Women's Clubs of Middlesex County. She was soloist for the Union Symphonette of New Brunswick and also the Orpheus Glee Club of Sayreville.

Dorothy Marek, 17-year-old soprano, sang at the General Pulaski Memorial Day banquet in the grand ballroom of the Waldorf-Astoria, offering the American and Polish national anthems, English and Polish songs, and the aria Mi chiamano Mimi from Boheme.

Both singers are students of Robert Tabori of New York.

Mozart's Seraglio Staged By Henry St. Workshop

Mozart's singspiel, The Abduction from the Seraglio, which had been given twice last season by the Opera Workshop of the Henry Street Settlement and the Mozart Orchestra, conducted by Robert Scholz, was repeated at the Grand Street Playhouse on Nov. 26. Sung in the English version by Ruth and Thomas Martin, its idiomatic text again amused the audience. The stage direction under Ralph Herbert was carefully worked out, and the costuming and sets were notably fanciful and colorful. The orchestra, while reduced, was conducted with considerable verve by Mr. Scholz.

Genevieve Warner as Constanza revealed an unusually rich voice, sounding at times a little hard in its production method, and showed considerable virtuosity. Beverly Shearer was pert and vocally agile, if not always stylistically impeccable as Blonda. Charles Curtis was a suave and personable Belmont; Charles Fragomeni, a lively and vocally resonant Pedrillo. Melvin Held's Osmin, in acting was suitably elephantine, his singing virile. James Dinzey took the speaking role of Selim.

The scenic consultant was Richard Rychtarik; the assistant musical director, Felix Popper, and technical direction was by Richard Brown. The audience was enthusiastic. R. M. K.

May Stone Artists Presented

Singers from the May Stone studio are currently heard with many organizations. Rene Castelar is on a coast to coast tour in leading tenor roles with the Boston Opera. Murray White and Florence Wyman are singing before clubs. Blanche di Fiore, soprano, has been re-engaged as soloist with the Wyckoff Choral Society after appearing with the Paterson Rotary Club and Paterson Glee Club; she was soloist with the Five Arts Club, New York, and the Fordham University Glee Club, at Fort Lee, N. J., and at the Academy of the Holy Angels. Also soloists with the Five Arts Club were Marianne Boyajian, coloratura soprano, and Pauline Kastell, soprano. May Stone artists gave a recital of Mana-Zucca songs at the composer's studio, and were invited to repeat the program the following month. Participating singers were Murray White, Florence Syman, Blanche di Fiore, Marianne Boyajian, Pauline Kastell, Muriel Shaw, Norman Seltzer, Ilona Behayla.

Gabrilowitsch Memorial Concerts

The National Orchestral Association announces its Gabrilowitsch Memorial Special Series for 1949-50—two Saturday afternoon events at Carnegie, the first, Dec. 17, a Christmas Celebration, the second, Feb. 11, "Great Oaks from Little Acorns Grow." For the latter, young musicians from representative institutions of the city will augment the training orchestra, and Michael Rabin, 12-year-old violinist, winner of the 1948 Stillman Kelley Junior Scholarship of the National Federation of Music Clubs, will be soloist.

SCHOOL NOTES

On Dec. 13 the Philadelphia Conservatory of Music presented Debussy's L'Enfant Prodigue and Humperdinck's Hansel and Gretel at the Wanamaker Auditorium, Philadelphia, under the auspices of the Philadelphia Music Club. A program on Feb. 6 at the New Century Club will feature Debussy's The Blessed Damosel, and a String Ensemble; March 14 Cavalleria Rusticana (Mascagni) and Impresario (Mozart) will be given at the Wanamaker Auditorium.

Edith Savitzky, soprano, gave a song recital on Dec. 2 in the Concert Hall of the Mannes Music School.

Rose Raymond, pianist, played modern American compositions; Helen McGregor, composer, gave a presentation of her new book, Amusing Music; and Isadore Freed talked on How Contemporary Music Can Be Taught at the Dec. 1 meeting of the Piano Teachers Congress.

Allda Mae Prigge, contralto, and Jean Renolt, pianist, were featured on Nov. 28 in a recital in the Kellogg Gems series at the YMCA Little Theater. Spencer McEvoy was accompanist for Miss Prigge.

Marinka Gurewich presented artist students and advanced students in a vocal recital on Dec. 4 at the New York College of Music. Otto Herz assisted at the piano. Those appearing were Gloria Bonanno, Irving Seidel, Dorothy Seibel, Lore Reckel, Arthur Ferriera.

Estelle Hershler of New York, aged 17, pupil of Ray Lev, was winner in the final contest of the American Matthay Association, held on Dec. 3 at Studio 806, Steinway Building. Judges were Charles Haubiel, Lewis Lane and Winifred M. Jacobson. There were eight contestants from several states. The award is for further study with a Matthay teacher. National chairman of the scholarship contest was Rose Raymond. Stanley Sprenger is president of the Association.

Learn to Sing **HIGH TONES**
with confidence and ease

"High Tones and How to Sing Them" by Frederic Freemantel

Once you learn the *why* and *how* of high tones, you acquire the confidence needed to add richness and quality to your voice. Dr. Freemantel, internationally famous voice teacher, gives you all the correct rules for mastering high tones in his practical book "HIGH TONES AND HOW TO SING THEM." It's a find for every singer—clearly written and easy to follow. Order your copy today. Only $3.

FREEMANTEL VOICE INSTITUTE
Dept. MC, Steinway Hall, 113 West 57th St, New York 19, New York

PEABODY CONSERVATORY
Baltimore, Md.
REGINALD STEWART, Director
BACHELOR OF MUSIC DEGREE
(APPLIED MUSIC • COMPOSITION • SCHOOL MUSIC)
MASTER OF MUSIC DEGREE
Academic Affiliation with
JOHNS HOPKINS UNIVERSITY • LOYOLA COLLEGE
GOUCHER COLLEGE • UNIVERSITY OF MARYLAND
SECOND TERM begins FEB. 3
Catalogue on request
PREPARATORY DEPARTMENT
LEAH THORPE, *Superintendent*

Boston Hears Novel Scores

By JULES WOLFFERS

BOSTON.—The variety, scope, interest and quality of the Boston season to date has been unusually gratifying, in spite of which there has been a falling off in recital attendance. Except for this danger signal there is progress on all musical fronts here.

As far as the Boston Symphony is concerned the problem is to find an extra ticket with all the series sold out. The concerts have been absorbing with several revivals and first performances listed. Charles Munch discloses another facet of his interpretative powers at each concert. He is a great musical personality, he has the orchestra with him, and the audiences are beginning to appreciate his fine qualities more and more.

For the 6th pair, Leonard Bernstein took over as guest conductor with the Mozart Haffner Symphony, the same composer's B flat Piano Concerto K. 450, and the Brahms Second. The Mozart works went along splendidly with the conductor doubling as soloist to fine effect in the Concerto. In the Brahms, Mr. Bernstein reached about the summit of his many achievements here up to the time of this program.

Messiaen's Turangalila

But this record did not stand long. The following week, Nov. 25 and 26, came the first performance of Messiaen's Turangaliia-Symphony, for Piano, Ondes Martinot, and Orchestra, commissioned by the Koussevitzky Music Foundation and hailed by the conductor emeritus of the Boston orchestra as "the most significant work since Stravinsky's Sacre." There is not space here to do more than touch on the teeming, fecund, lush, gigantic 90-minute work. Certain things can be clearly and briefly stated. Bernstein's work in the enormously difficult score was a marvel of conducting. The orchestra rose to great heights in a work incomprehensible to most of the players. Solo pianist Yvonne Loriod was an almost dismaying model of efficiency. The Ondes Martenot is an effective orchestral instrument.

Turangalila is cast in ten movements—all, except Introduction and Finale, with descriptive titles. According to the composer the work employs "a very special rhythmic language" which, he claims, makes use of new rhythmic principles. Those who have heard primitive African rhythms, or a great jazz rhythm trio improvising, could not find Mr. Messiaen's devices any more effective, although the examples given are effective enough for the composer to be given full credit for equalling them. Mr. Messiaen believes that melody is supreme. If so he is far from a supreme composer. When he lets himself go melodically he becomes banal at best and cheap at worst.

Technically, Messiaen is very resourceful. His orchestration is a marvel of color and originality. He is an enormously clever composer and he synthesizes a great deal of Western musical culture and, indeed, much from Oriental sources also. But immensity and effectiveness in themselves are not necessarily the hallmark of genius. Yet he is a provocative, interesting and compelling creator.

Civic Symphony Resumes

The Civic Symphony opened its season at the new John Hancock Hall with Paul Cherkassky conducting the Sibelius First, Rachmaninoff Second Concerto, and a Mendelssohn excerpt from "Christus," the John Hancock Chorus (Kenneth W. Mogatt, conductor) assisting. The Civic turned in some fine work, the chorus sang well, and Kalman Novak was a musicianly soloist. At Suburban Brookline, the Zimbler String Sinfonietta played beautifully with pianist Tung Kwong-Kwong a refined soloist in the rarely-heard Mozart C Concerto in A, K. 414. The Zimblers also played splendidly in nearby Newton where soloist Marcel Grandjany delighted with his superb harp performances. The Zimblers are to be the nucleus around which three Jordan Hall programs of chamber music will be built, with soloists Reginald Kell, Louis Kaufman and Lukas Foss.

Richmond Series

For the Richmond Celebrity Series the Paganini Quartet scored a triumph in Vivaldi, Schubert and exquisitely performed Debussy. Luboshutz and Nemenoff gained full approval from a Symphony Hall audience for the same series: fine in Bach, Chopin and a delicious little suite by Rieti—rough in Mozart and sloppy in Scaramouche. Still the same series—Stignani marvelous in her debut here, with Paul Ulanowsky at the piano. Vocal artistry and production of the highest order with cello-like low tones and unlimited dynamic facility. At Jordan Hall pianist Tung Kwong-Kwong left a good impression particularly in lighter, more delicate works. Pianist Frank Glazer at the same Hall overpowering in one of the most taxing programs presented here in recent years. A fabulously proficient performer.

Morning Musicales Reopen

The Boston Morning Musicales at the Hotel Statler opened auspiciously with Eleanor Steber (James Quillian, accompanist) with the soprano in good form. Giuseppe Di Stefano gave subscribers a very pleasant hour for the second program with Richard Marzollo assisting. At Harvard the Pro Musica Antiqua Ensemble of Brussels played and sang the gorgeous little numbers that made up their program with the utmost finesse. Camille Girouard, baritone, displayed a full, rich tone with large range for a Jordan Hall audience, with Alice Girouard a sympathetic accompanist. Composer-pianist Robert Bennett-Kaplan's latest work, Sonata in E minor, premiered for a Salon of Allied Arts audience.

Almost a round dozen curtain calls for soprano Pauline McIssac in a Fenway Opera Workshop production directed by Mme. Emilia Ippolito. A Bach Festival at Sanders Theatre—three programs of rarely-performed works played with enthusiasm by the Cambridge Collegium and assisting artists before capacity houses.

Dance Events

In the dance field, Wasantha Wana Singh and assisting artists warmly greeted in music and dances of India for the opening event of the Boston Dance Theater, Jan Veen, director. Other events will include Kinch, Ryder and Frankel, Nirenska, Koner, and the Veen dancers. For the Richmond Series, Mariemma was slow to warm up but finally rounded into style with effective assistance from Villa, Fernandez, and pianist Luzuriaga. Ruth St. Denis still captivates as shown at Jordan Hall with assistance from Billy Ross and impresario-pianist-composer Dr. Sydney Cahan.

NEWS IN BRIEF

Helen Thigpen, following her Town Hall recital, left on a tour of the eastern seaboard. During the Christmas season, she will be heard in Knoxville, Tenn.; Washington, D. C., and St. Louis (Keil Auditorium). The soprano returns for New York engagements after the New Year.

Mara Gordon is on a tour of ten weeks with the Boston Opera, singing Micaela in Carmen. She made her debut in the role in October in Dayton, Ohio. Miss Gordon was soloist for the Federation des Vétérans de Guerre Francais at an Armistice Day ball and for the July 14 ball attended by the Consul General of France.

Mary Maiuzzo and Costanzo Gero will be heard in a benefit for the National Cancer Foundation at Carl Fischer Hall on Jan. 8.

Jennie Tourel was guest soloist with the St. Louis Symphony on Dec. 3 and 4; 13 and 14 with the Kansas City Philharmonic.

A concert version of Tchaikovsky's opera Queen of Spades was sung in English on Dec. 14 at the R. B. A. Galleries, London. Valentina Aksarova sang the Lisa; Max Worthley was the Herman.

PASSED AWAY

MRS. SIMHA KRESTMEIN KURTZ, 75, widow of Aron Kurtz, died at her New York home on Nov. 23. Surviving are three sons, all prominent in music, Dr. Arved Kurtz, director of the New York College of Music; Efrem Kurtz, conductor of the Houston Symphony Orchestra, and Edmund Kurtz, cellist; a daughter, Mrs. William Rosenwald, whose husband is board chairman of American Securities Corp.; also five grandchildren.

LOUIS ROUSSEAU, tenor, and professor of voice at the American Conservatory in Chicago, died in that city on Nov. 8. He was a native of France, and came to Chicago 17 years ago. He had sung with the Paris Opéra-Comique, and in this country with the San Carlo Opera Company.

LESLIE A. SLOPER, 66, music and art editor of the Christian Science Monitor, died of a heart attack in Boston on the afternoon of Nov. 13 while attending the New England Opera Theatre performance of Rossini's The Turk in Algiers at the Boston Opera House. Mr. Sloper, born in East Pepperell, Mass., was a graduate of Harvard, and joined the Monitor staff in 1919. He is survived by his widow, who under the name of Margaret Lloyd is dance critic for the Monitor, a son and two daughters.

ALLAN LINCOLN LANGLEY, 57, composer and former viola player in the New York Philharmonic, died on Nov. 12 as the result of a heart attack while returning in a Hudson river tube train from fulfilling an engagement with the Jersey City Symphony. Mr. Langley was born in Newport, R. I., was graduated from Brown University and studied music at the New England Conservatory.

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

Peabody Conservatory
Baltimore 2, Maryland
REGINALD STEWART, Director
81st Year Catalog on request

Manhattan School of Music
Janet D. Schenck, *Director*
Courses leading to Bachelor of Music Degree
238 East 105th St., New York 29, N. Y.

Arved Kurtz—Warner M. Hawkins Directors August Fraemcke—Carl Hein Former Directors
NEW YORK COLLEGE OF MUSIC
Send for catalog 114 E. 85th St., N. Y. 28, N. Y.

BALDWIN-WALLACE COLLEGE
CONSERVATORY OF MUSIC
South Campus, Berea, Ohio (Suburb of Cleveland)
For information write HAROLD W. BALTZ, Director

CORNELL COLLEGE
Founded 1853 Mt. Vernon, Iowa
Conservatory of Music Paul Beckhelm, Ph.D., Director
Home of the oldest May Music Festival
West of the Mississippi River

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Kenneth N. Cuthbert, Dean

CONVERSE COLLEGE
PROFESSIONAL SCHOOL OF MUSIC
Spartanburg, South Carolina. Member—N.A.S.M.
Fully accredited—B. Mus. and M. Mus. degrees
For catalog, write: Edwin Gerschefski, Dean

Ariel Rubstein Director **PORTLAND SCHOOL OF MUSIC** Catalog upon Request
Confers Degrees of B.Mus. M.Mus. Artist Diploma
931 S. W. King Avenue Portland 5, Oregon

Progressive School of Music
HARRIET KAY, Director
932 N. Mozart St., Chicago 22, Ill. Tel.: BRU 1137

LOS ANGELES
CONSERVATORY
A Non-Profit Institution — Founded in 1883
write for catalog to Garry A. White, Director
845 S. FIGUEROA ST., LOS ANGELES 14, CALIF.

MACPHAIL College OF MUSIC Catalogue mailed on request
Member, Nat. Assn. Schools of Music
LaSalle at 12th St., Minneapolis, Minn.

BOGUSLAWSKI COLLEGE of MUSIC
Degrees Conferred
Lillian Boguslawski, Pres. — Leonard Shure, Dir. of Repertoire
323 S. Wabash Ave., Chicago, Ill. WE. 9-7815

NORTH PARK COLLEGE SCHOOL OF MUSIC
A music school on a College Campus.
Donald Ohlsen, Dean, 3225 Foster, Chicago, Ill.

METROPOLITAN SCHOOL OF MUSIC — Leonard Keller, *President*
Artist Faculty: Martial Singher, Milton Preves, Leonard Sorkin, Esther Payne
Instruction in all branches of Music and Allied Arts
Catalogue on request: 207 South Wabash Avenue, Chicago, Illinois

MINNEAPOLIS COLLEGE OF MUSIC MARIE HOLLAND SMITH *Director*
Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music.
Catalog on Request Address: 60 South 11th St., Minneapolis, Minnesota

THE MANNES MUSIC SCHOOL
Courses for Artists, Teachers, Non-Professionals, Children
Class and Individual Instruction. Artist Teachers. Scholarships for Orchestral Instruments
Artist's Diploma or Teacher's Certificate
DAVID & LEOPOLD MANNES, Directors, Rm. 32, 157 East 74th St., New York 21. *Butterfield 8-0656*

THE SCHMITZ SCHOOL OF PIANO
Teacher and performer training in piano; music theory, form analysis, and interpretation based on method of E. Robert Schmitz. (Sixty authorized representatives in the U. S. and Canada.)
Headquarters: 3508 Clay St., San Francisco 18, California

PHILADELPHIA CONSERVATORY *Of Music* *Founded 1877*
216 South 20th Street
MARIA EZERMAN DRAKE, Director
Eminent faculty
Expert child teaching
Courses leading to Degrees

OPPORTUNITY

FOR SALE: Rare violin by Giovanni Battista Rugieri of Cremona, 1690; in perfect condition. This is a superb collector's item. Certificates from Hamma and Hill. Cash Price $5,000. For further information write: Dr. Erich F. Steinthal, Newburgh, N. Y.

JACK EPSTEIN
BARITONE—TEACHER of SINGING
Opera and Music Guild of Palm Beach, Fla.

EUNICE STEEN LAMONT
SOPRANO, CHICAGO OPERA CO.
Studios: 410 Lyon & Healy Bldg., Chicago 4, Ill.

PASCARELLA
ENZO, Violinist CESARE, Cellist
Concert—Recital—Instruction
4107 Camero Avenue Hollywood 27, Calif.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

GIUSEPPE CAVADORE
VOICE
CHICAGO OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

GEORGE BARATI
CONDUCTOR—COMPOSER—CELLIST
San Francisco-Berkeley area
2333 Channing Way, Berkeley 4, Cal.

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

HELEN KETTNER
PIANIST
Mgt. Frederick Barnes, 664 N. Michigan Ave., Chicago, Ill.

RUDOLPH REUTER
PIANIST
Grace Pratt, representative
500 Kimball Hall, Chicago, Illinois

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU. 8-4139

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

NAOMI COOK
SOPRANO
CHICAGO OPERA COMPANY
825 Orchestra Building Chicago, Ill.

ELSE HARTHAN ARENDT
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
1014 S. Michigan Ave., Chicago, Ill.

LOLA FLETCHER
"A singer who teaches singing"
724 Fine Arts Bldg., Chicago, WE. 9-2494

ALEXANDER NAKUTIN
TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web. 7360

BERNARD DIETER
THEORY — COMPOSITION
Chicago Conservatory — Fine Arts Bldg.

AUDIA FRAZEE
VOICE BUILDING — "SCIENTIFIC"
Teacher of Successful Singers
28-31 Selling-Hirsch Bldg., Portland, Oregon

Cincinnati Conservatory of Music
LUTHER A. RICHMAN, Ed.D., Mus.D., Director and Dean of Faculty
Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of international reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus.
Address C. M. Benjamin, Registrar Box M.C., Cincinnati 19, Ohio

Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Beryl Rubinstein, Mus. D., Director 3411 Euclid Ave., Cleveland, O.
Member of the National Association of Schools of Music

ROOSEVELT COLLEGE—SCHOOL of MUSIC
A complete music school—fully accredited
Studies in Applied and Theoretical Music leading to Bachelor of Music degree
Bulletin on request
430 SOUTH MICHIGAN AVENUE, CHICAGO 5, ILLINOIS — WAbash 2-3580

CHICAGO MUSICAL COLLEGE
Founded 1867 by Dr. F. Ziegfeld RUDOLPH GANZ, President
CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED.
Member of North Central Association and National Association of Schools of Music
ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS
Address Registrar, 62 E. Van Buren St., Chicago 5, Illinois

WINGATE SCHOOL OF MUSIC
304 MAIN STREET ORange 4-9037 PIANO — ORGAN — HARP
EAST ORANGE, N. J. VIOLIN — CELLO — VOICE

SCHOOL OF American Music
446 W. 43rd St., N. Y. C.
PHONE LO 4-1932-3
Professional instruction Piano, Voice and Instruments for Opera, Concert, Symphony and Popular Music Field. Four Dance Bands. Free Auditions. Day-Eve. sessions. Approved for Veterans. Registration now for January term. Catalog on request.

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P.M.

LILLIAN PRICE
TEACHER OF SINGING
Specialist in Voice Building
724 Fine Arts Bldg., Chicago WE. 9-2494

REINHOLD SCHMIDT
BASS-BARITONE School of Fine Arts
University of Kansas, Lawrence, Kansas

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5389

CHARLES HAUBIEL
COMPOSER—PIANIST—LECTURER
For information write
The Composers Press, Inc., 853 7th Ave., New York 19

MARGO SMITH
PIANIST — ACCOMPANIST
620 Fine Arts Bldg., Chicago, Ill.
Har. 8438

MAUD-KEY SHELTON
SOPRANO
825 Orchestra Hall Bldg., Chicago, Ill.
LAGrange 9528

Florence TRUMBULL
PIANIST-TEACHER
2118 N.W. 18th St., Oklahoma City 7, Okla.

L E O H E I M
PIANIST
Accompanist-Teacher
American Conservatory, Chicago, Ill.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 N. Wacker Drive
Chicago, Ill.

BLANCHE STROM NORDBERG
PIANIST - ORGANIST - ACCOMPANIST
5134 N. St. Louis Ave., Chicago, Ill.
Tel.: KE. 9-1437 HA. 7-8438

MATHILDE McKINNEY
PIANIST — COMPOSER
Great Road, Princeton, New Jersey.

RHEA SHELTERS
COACH-ACCOMPANIST
828 Kimball Hall Bldg., Chicago, Ill.—WE. 9-5220

Robert Macdonald Studios
DISTINGUISHED FACULTY
724 Fine Arts Bldg., Chicago, Ill. Webster 2494

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice
OLGA SAPIO, Piano
67 Riverside Drive, New York ENdicott 2-8066

Manuel and Williamson Studios
HARPSICHORD
PIANO — SINGING
5518 S. Hyde Park Blvd. Chicago, Ill.

For YOUR CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
6604 Maplewood Ave.,
Sylvania, Ohio
Bernice Swisher Oechsler, Exec. Sec'y-Treas.
National President: Margarette Wible Walker, Dean of Women, Texas Technological College, Lubbock, Tex.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg. Chicago, Ill.

MAE GRAVES ATKINS
TEACHER OF SINGING
Chicago Conservatory, Fine Arts Bldg., Chicago, Ill.

SIDNEY RAPHAEL
COACH - ACCOMPANIST
425 W. 57th St., N. Y. C. CO 5-5451

BARRE HILL
BARITONE
American Conservatory
Mgt.: Clarence E. Cramer, Kimball Bldg., Chicago

DOROTHY JORDAN
DRAMATIC SOPRANO
Concert - Radio
825 Orchestra Bldg. Chicago, Ill.

MYRON CARLISLE
". . . flexible baritone of luminous quality."
CONCERT — ORATORIO
1832 N. Lincoln, Chicago, Ill. MO. 4-1328

DELTA OMICRON
NATIONAL MUSIC SORORITY
Louise Conrath Hoch, *National President*
2051 Seventh St., Cuyahoga Falls, Ohio

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HAR. 8588

KAROL LISZNIEWSKI
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill.

PRO MUSICA TRIO
Nina Mesirow Minchin, Pianist-Founder
Ennio Bolognini, cellist; Fritz Siegal, violinist
Plaza Hotel—Chicago, Ill.

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

FRED TRULL
TEACHER of SINGING
Studio: 1225 Kimball Bldg. HArrison 7-7755
Res. Phone: SUperior 7-4200

MAURICE G. IVINS ANNADAZE
Baritone — Teacher of Voice — Piano — Coach—Accompanist
626 Fine Arts Bldg., Chicago Tel.: Sun 0441

ILONA DETHLOFF
CONCERT SOPRANO — TEACHER
931 Kimball Bldg., Chicago, Ill. WEB. 4589

HERBERT RENISON
CONCERT PIANIST
Personal representative—Bertha Ott
306 South Wabash Chicago, Ill.

MILDRED MILFORD
PIANIST
Suite 701, 119 West 57th Street
New York, 19, N. Y.

Vera MIROVA
DANCER—TEACHER
111 E. Chicago Ave., Chicago, Ill. Tel.: DE. 7-9063

CECILE de HORVATH
CONCERT PIANIST and TEACHER
526 Fine Arts Building, Chicago, Ill.

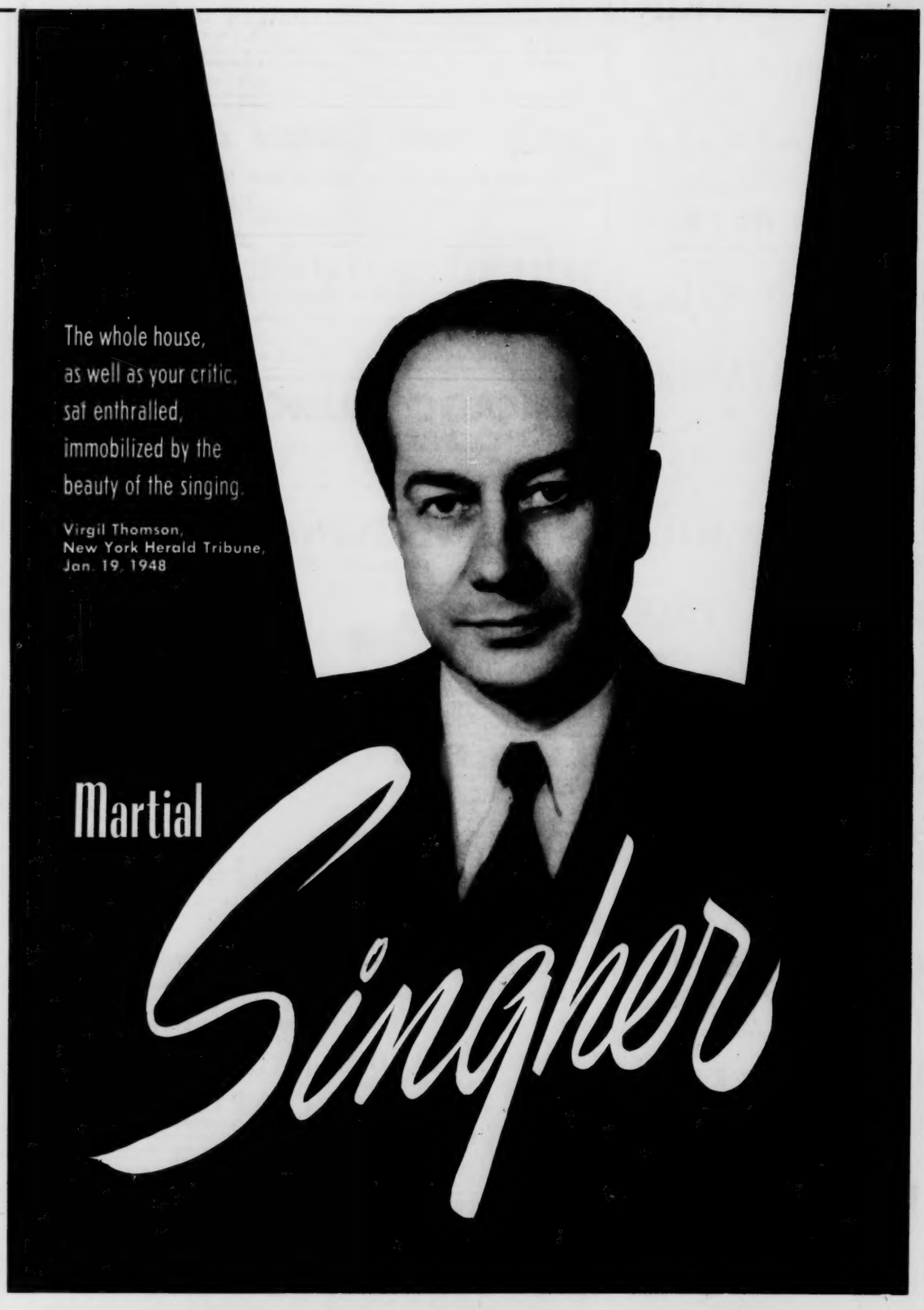
WIESIKE LILLIAN FLICKINGER
SCIENCE OF SINGING
Member NYSTA and NATS
58 West 68th St., N. Y. C. 23 ENdicott 2-1418

At the
PEAK
of his
CAREER

the
MASTER
RECITALIST

and
BARITONE STAR

PARIS OPERA
METROPOLITAN
SAN FRANCISCO OPERA
TEATRO COLON


The whole house, as well as your critic, sat enthralled, immobilized by the beauty of the singing.
Virgil Thomson, New York Herald Tribune, Jan. 19, 1948
Martial
Singher

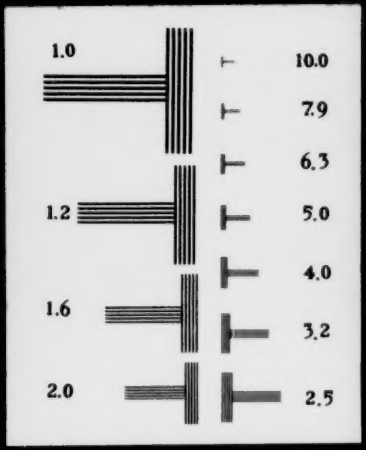
Columbia Records

ADVANCED INSTRUCTION in VOICE and INTERPRETATION

NCAC *NATIONAL CONCERT AND ARTISTS CORPORATION · 711 FIFTH AVE. · N.Y. 22, N.Y.*

MARKS LEVINE — O. O. BOTTORFF

RESOLUTION CHART



100 MILLIMETERS

INSTRUCTIONS Resolution is expressed in terms of the lines per millimeter recorded by a particular film under specified conditions. Numerals in chart indicate the number of lines per millimeter in adjacent "T-shaped" groupings.

In microfilming, it is necessary to determine the reduction ratio and multiply the number of lines in the chart by this value to find the number of lines recorded by the film. As an aid in determining the reduction ratio, the line above is 100 millimeters in length. Measuring this line in the film image and dividing the length into 100 gives the reduction ratio. Example: the line is 20 mm. long in the film image, and $100/20 = 5$.

Examine "T-shaped" line groupings in the film with microscope, and note the number adjacent to finest lines recorded sharply and distinctly. Multiply this number by the reduction factor to obtain resolving power in lines per millimeter. Example: 7.9 group of lines is clearly recorded while lines in the 10.0 group are not distinctly separated. Reduction ratio is 5, and $7.9 \times 5 = 39.5$ lines per millimeter recorded satisfactorily. $10.0 \times 5 = 50$ lines per millimeter which are not recorded satisfactorily. Under the particular conditions, maximum resolution is between 39.5 and 50 lines per millimeter.

Resolution, as measured on the film, is a test of the entire photographic system, including lens, exposure, processing, and other factors. These rarely utilize maximum resolution of the film. Vibrations during exposure, lack of critical focus, and exposures yielding very dense negatives are to be avoided.

THIS PUBLICATION IS REPRODUCED BY AGREEMENT WITH THE COPYRIGHT OWNER. EXTENSIVE DUPLICATION OR RESALE WITHOUT PERMISSION IS PROHIBITED.